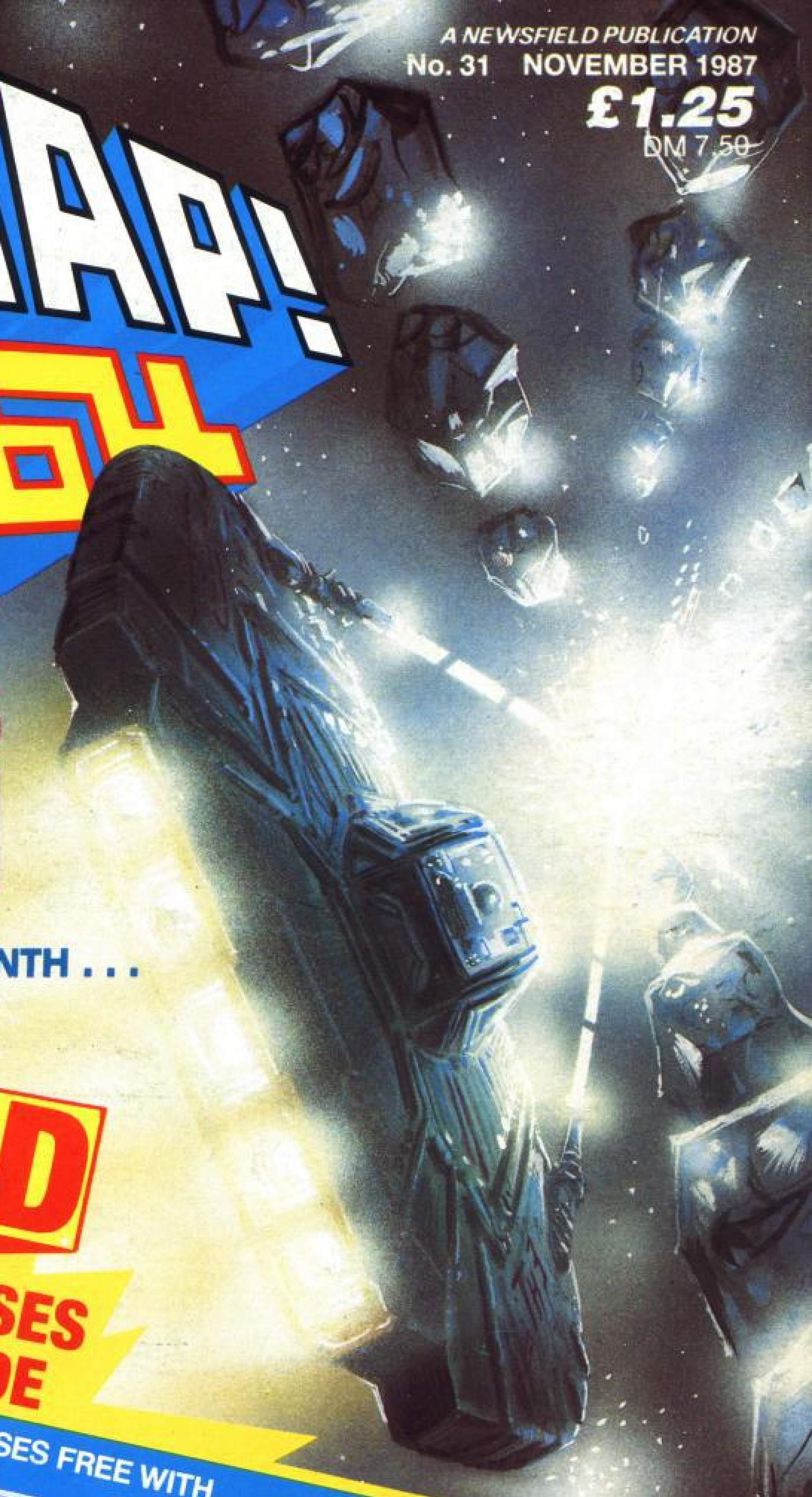
A NEWSFIELD PUBLICATION
No. 31 NOVEMBER 1987
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ZZAP! 64

MONTHLY REVIEW FOR COMMODORE SOFTWARE



COMING SOON . . .

HUNTER'S MOON

WE TALK TO MARTIN WALKER

FLAVOURS OF THE MONTH . . .

MORPHEUS
QUEDEX
RENEGADE

EXTRA! 3D GLASSES INSIDE

YOUR 3D GLASSES FREE WITH CRASH

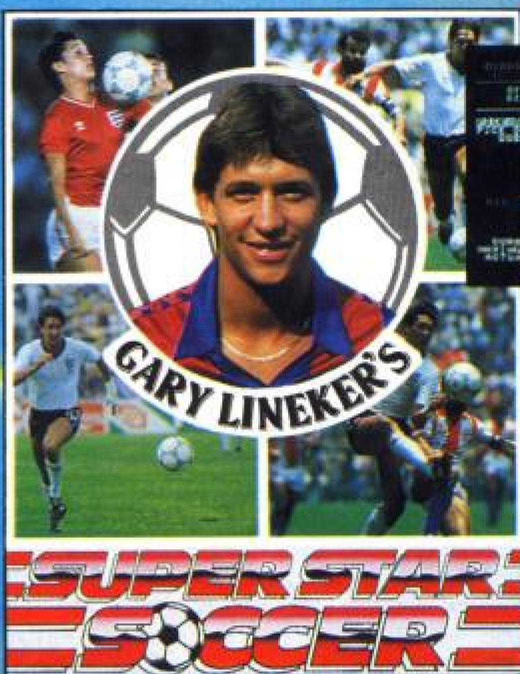
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Left Eye
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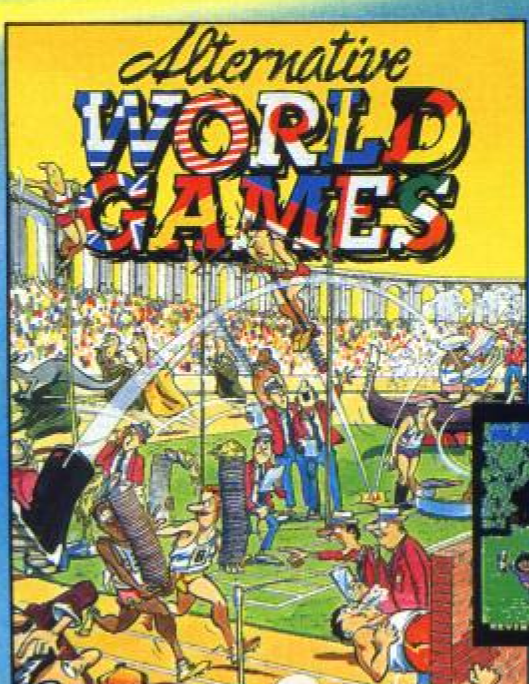




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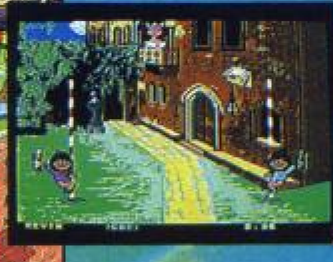
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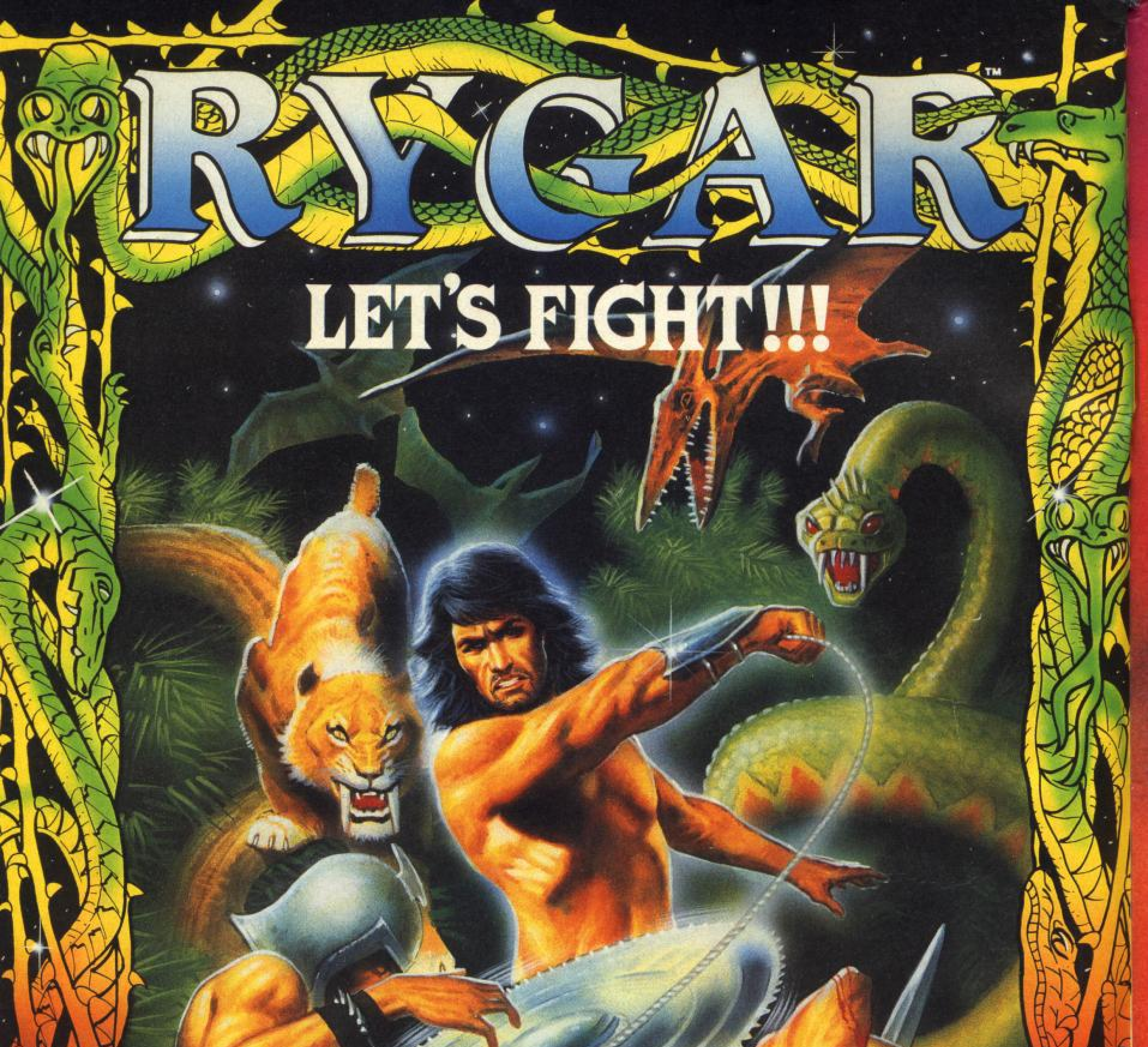
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ITS A SHATTERING EX

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A GREMLIN GAME!!
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COMPENDIUM
Wacky, Wacky, Wacky is the best way to describe this adaption of the traditional board games compendium. Your hosts are the Winks, father Tiddly Wink and his wife, Mavis Wink. Up to four players can compete by taking the role of either one of the Wink children, the baby or the Wink dog. Play Snakes and Hazzards where real snakes wriggle across the board, or the pub game where a rather drunk Tiddly Wink flips his beer glasses in the air for the rest of his long suffering family to catch! Old favourites Ludo and Bingo are not forgotten in this hilarious game for one to four players.
BLOOD VALLEY
Archveult the hideous and mighty leader of the Firedrake has decreed that you must be hunted down like an animal and brought to sentence. Your only chance of survival is to escape the valley. Do you have the will and resourcefulness to succeed not only against your opponent but the creatures and eerie beings of the fantasy world of Orb as well. Based on the Duelmaster series of fantasy books by Mark Smith and Jamie Thompson, authors of The Way of the Tiger.
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ZZAP! 64

ISSUE 31 NOVEMBER 1987

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REDOUBTABLE REGULARS

NOVEMBER'S NOVELTIES

FEATURES

COMPETITIONS

The 'Miss Animated World' competition was reaching its climax and the last six contestants were filing out onto the stage. Penny Race, having only recently recovered from her marital difficulties with husband Roy, looked stunning in her red and yellow bikini. Pebbles Flintstone took the stage wearing a leopardskin which even Racquel Welsh would have found a little risqué. Thelma, of Scooby Doo fame, abandoned her usual scarf and mini skirt for the latest in designer one-piece swimsuits. Penelope Pitstop was just about to shed her traditional boilersuit . . . when suddenly the girls started to disappear from the feet up! Pandemonium broke out, people started to scream in terror, and Fred Flintstone and Roy Race fell to the floor in a swirling mess of flailing limbs, screaming obscenities which were totally unbecoming for cartoon charecters. Backstage, a giggling Olive Oyl quietly hid a giant pencil rubber behind the radiator. ZZAP! 32 reaches the shops on November 12th.





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5
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You are a member of the SOC (Special Operations Corp) a crack regiment of Specialist Commandos picked for the most dangerous missions.
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© Game Design Dinamic
RAMBO FIRST BLOOD PART II
The box-office smash converted for your home-micro that rocketed to the No. 1 spot is now offered to you in this amazing LIVE AMMO action pack. As Rambo you have a formidable array of weapons which you will need against an equally formidable enemy. Rescue your friends and escape by helicopter—if you get that far!
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GREEN BERET
RESCUE THE CAPTIVES!
You are the GREEN BERET, a highly trained combat machine. Your mission: infiltrate all four enemy Strategic Defense installations—you are alone against immeasurable odds, have you the skill and stamina to succeed? A slick conversion of the arcade favourite displaying all the play features of the original.
©Konami
TOP GUN
The "TOP GUN" game puts you in the pilot's seat of an F-14 jet fighter. 3-D vector graphics and split screen display allow one or two players to combat head to head or against the computer. Your armaments in this nerve-tingling aerial duel are heat seeking missiles and 20mm rapid fire cannon. Many skills have to be brought in to play such as reflexes, manoeuvring ability and accuracy to become the best of the best. "Top Gun" mavericks enter the danger zone!
TOP GUN TM & © 1986, 1987 Paramount Pictures Corporation. All Rights Reserved.
THE GREAT ESCAPE
The year is 1942, the place Germany. War has broken out and you have been captured and placed in a high security P.O.W. camp. Victory may be far away, so it is your duty to escape, but this will not be easy. It will take careful planning and much patience, culminating in a skilful and resourceful implementation. In the camp you are closely guarded but while you follow the daily routine you will need to slip away unnoticed to reconnoitre the situation and collect tools and materials necessary for your chosen escape route. There are many avenues of escape, some difficult, all certainly dangerous and each one requiring different skills or equipment.
Game Design Copyright Denton Designs 1986
Screen shots taken from various computer formats
LIVE AMMO
ocean
5 ALL-ACTION COMPUTER HITS
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ZZAP! ED

A WALK ON THE WILD SIDE

This month sees yet more changes at ZZAP! towers, as advertising assistant Nik Wild realises a lifelong ambition by making the quantum leap to the editorial floor.

Nik is a former yobbo skinhead who was once the hooligan element of Bridgnorth Football Club's supporters. A local lad with a youthful visage, he is of an unclassified age ('I'm not telling'), but is still silly enough to drive a £400 Morris Ital ('it's a wreck which has done 98,000 miles – the highest score I've ever achieved').



His educational qualifications include a diploma in business studies 'with a distinction' – and a totally useless 'O level' in banking.

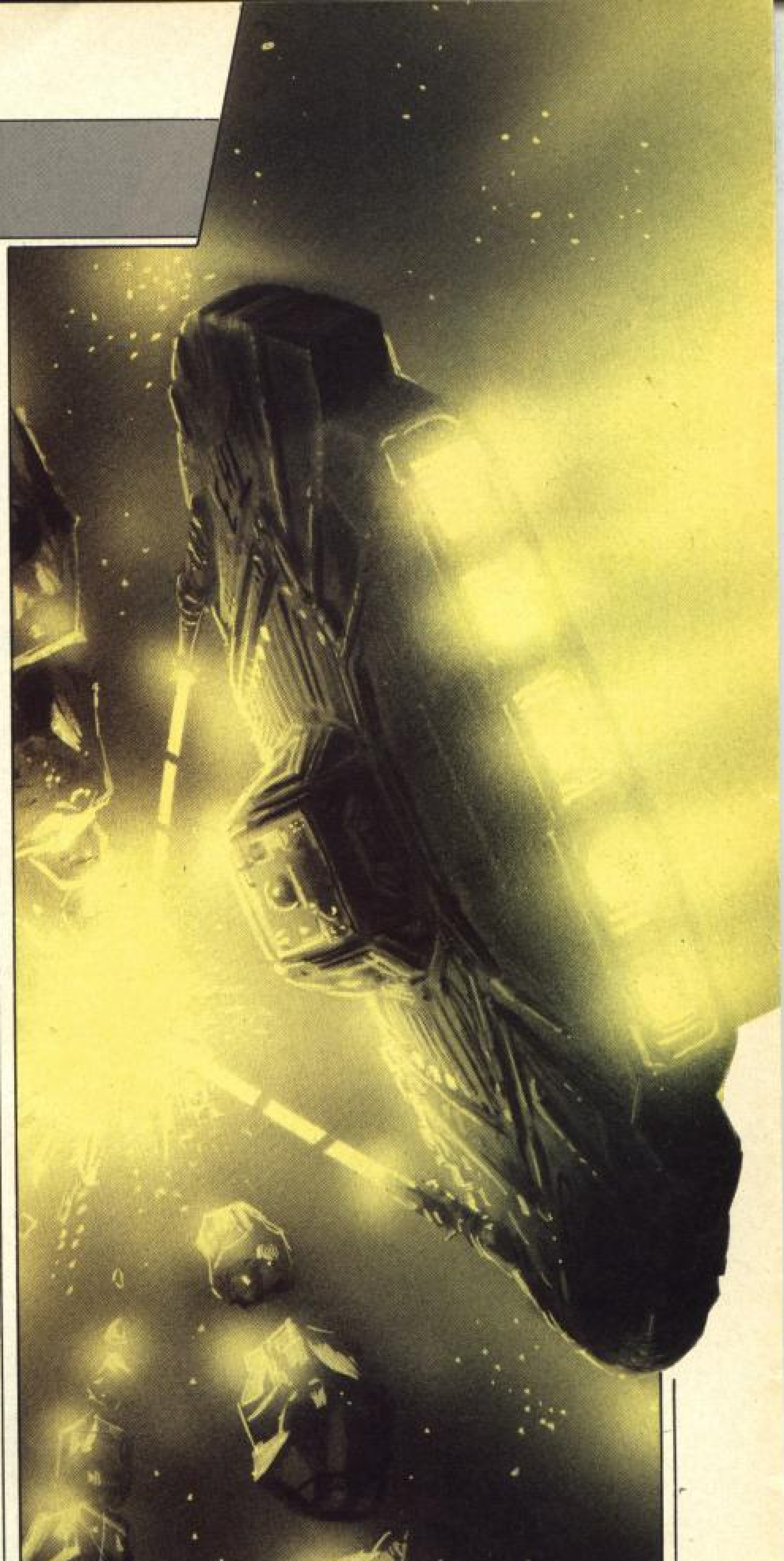
This rural yuppie's interests include listening to music ('I saw Stevie Wonder in concert, but he didn't see me'), cracking excruciatingly bad puns, watching stereo videos ('on my – should have gone to Radio Rentals – telly') and painting ('one of my pictures was shown on 'Animal Magic'). He's also a sci-fi film buff, and enjoys watching Alien, Aliens, Terminator, Blade Runner and The Wrath of Kahn – but his all-time favourite is Superman (but we don't hold that against him).

Although being a keen games player ('I love *Dropzone*, *Mercenary*, *The Last Ninja*, and *Out Run* . . . in the arcades'), Nik is first and foremost an adventurer . . . in fact he's solved 58 of them! But his real claim to fame is his Blue Peter gold badge which was awarded for his superb model of a Life Boat.

From that one dimensional character we switch to this month's biggest talking point – the 3D tips supplement. Turn to page 59 and gasp in amazement as all of your favourite Pokes, Tips and listings leap off the page at you. Remember to keep the glasses though, as they will come in handy in later issues.

Goodbye, and thanks for all the fish . . .

Ciarán Brennan



ADVERTISERS INDEX

GAMES REVIEWED



Mel Croucher's UNDER THE BAUD-WALK

LAST TUESDAY BEFORE NEXT TUESDAY

After my Ruthless Investigation into stupid names adopted by computer folk, Ruth turns up with the news that Alligata have handed the programming of *Rockman* to someone named **Xavi Martin Pucke**, which is Lithuanian for 'Do you know a can of scotch eggs.' Worse still are the insulting names given to Adventuresoft's programmers of *Masters Of The Universe*, A certain **Teoman Irmak**, which translates from the original Greek as 'the hot-drinks vendor is wearing his mother's raincoat', and an uncertain **Stefan Ufnowski**, which is Czechoslovak for something unprintable, along the lines of 'I know absolutely nothing about eroticism.' However, today's Pervy Press-release Award is won hands down by Endurance Games, who can't even spell the name of their own game correctly, not to mention their paragraphs of gibberish (they told me not to mention the gibberish). Allow me to translate it for you. *International Karate* (Violent Wife-Swapping), 'put on your Gi' (wear a scanty item of female underwear) 'tie up your Obi' (perform an act of bondage with an ancient Jedi warrior as portrayed by **Sir Alec Guinness**), 'Tsuki and Uchi your way to victory!' (locate Nelson's flagship by means of some moped wreckage and by tickling babies under the chin followed by the phrase Coochi-Coo!) 'Smash a stack of tiles with your foot!' (Engage your nearest ex-leader of the Labour Party to fix your roof!) . . . I hope that clarifies things for you. Finally, many congratulations to Electric Distribution of Cambridgeshire for their honesty and courage in admitting that the British Computer Industry is run by a bunch of vegetables. Their manager answers to the name of **Neal O'Nions**.

STIR FRYDAY (Yum Kipper, Israel)

Listen, I'm no **Mary Whitehouse**, I mean I'm as broad-beaned as the next person, words like 'big-jobs' and 'panti-hose' have passed my lips, I've got a Def Leppard record, and I don't mind admitting that I have 'gone all the way' and back again on a British Rail cheap day return, but I must protest about the language in *Eureka!*. There was I, barely loaded up, and only as far as the Neanderthal bit in Part One, when I was approached by a caveman. We had hardly met before he made the disgusting suggestion, 'Kongka Bongka!' Well, I don't mind admitting that I was shocked by this. I mean to say, how can we expect our children to grow up to be straight-backed, sparkling-eyed, patriotic thugs if we infect them with this kind of smut? 'Eureka' should be banned at once, if not sooner.

BANK HOLIDAY (Dogger Bank)

There is a weird report in this morning's copy of the British Medical Journal. It seems that the first hospitalisation of someone suffering from 'computer sickness' has happened in Denmark. Some unfortunate lad has become so obsessed with his micro that he is thinking and dreaming in computer language – consequently, he's now too afraid to go to sleep. I don't know what all the fuss is about. Young gentlemen have always experienced dreams that feature nybbles, floppies and interfacing, there is nothing to be ashamed of, it is perfectly natural, and nobody should be frightened of dropping off at night perchance to dream. I am sending the Danish doctors a mail-order form for some Ocean software straight away . . . it's never failed to send me to sleep within moments.

DURACELL FIESTA AND EARLY CLOSING DAY (Lesbos)

The Boys In Blue telephone me at some unearthly hour, with a cock and bull story about *Grange Hill* programmer **Colin Jones** getting nicked at a motorway service station, for the theft of a blue 'n' rust Ford Cortina. Amazingly, only a few hours before we were standing in a circus tent together watching Chinese acrobats and sharing luke-warm wine. It seems that my poor pal cannot prove his identity to the satisfaction of the Old Bill, nor explain why his luggage consists of nothing but a Mickey Mouse T-Shirt and a crow-bar (it's illegal to serve intoxicating liquor to crows). Naturally, I deny any knowledge of the suffering Celt, as I owe him £13.37 in unpaid royalties, thanks to Activision's wonderful marketing department flogging as many as 28 units of one of my award-winning Commodore programs. I seem to remember that his Cortina got stolen last April, but was returned to him two weeks (and 2,000 miles) later. I expect the police computer has glitched the fact that Jonesy was driving his own car, but no doubt the Welsh Wizard can re-program it while he's doing porridge.

INDEPENDENCE DAY (Toshiba)

Funny sort of day I'm having. A group of Nazis has just marched up Great Southsea Street threatening to hang my new puppy from the nearest lamp post to commemorate the death of **Rudolph Hess** – a madman dressed up as Rambo is killing people at random near the USAF Base at Hungerford – and I'm reviewing *Deathwish 3* with my comrade **Monsignor Bruce Kent**, who is not only a pal of yours truly, but is on first name terms with the Son of God. I swear to you I am telling the truth. If you want to see amazing pix of the Holy Man, joystick in hand, you'll have to wait for the pre-Christmas issue of The Games Machine, and my seasonal masterpiece of software violence. Like I say, it's a funny sort of a day. Pax vobiscum street-scum.

MILITARY COUP DAY (Samsung)

My Commodore has started hallucinating again. **Tony Crowther**'s *Challenge Of The Gobots* is featuring X-wing toilet rolls clearing up after incontinent mechanical monsters, my *Transformers* have got themselves up in drag, *Coin-Op Classics* has just offered me the choice of a book of stamps, a bar of Whole-Nut or a useful item conforming to British Standard BS-3704, and *Postman Pat* has is doing something unspeakable to *My Little Pony*.

PEANUT BUTTER DAY (USA – except Alaska)

I attend the Social Democrat Party annual conference in Portsmouth Guild Hall, in the company of **Simon Hughes** (Liberal, anti-nuclear and prematurely balding MP) and a BBC television crew. It's like witnessing the ritual suicide of massed gerbils, and I find myself giggling uncontrollably. With my notepaper stuffed in my mouth, and tears rolling down my cheeks, I watch **Mr David Owen** squirm and wriggle his way into political oblivion, and realise that he has chosen the wrong career. Well now, being a saintly sort of guy, I resolve to offer him some advice as to his future employment. It is my considered opinion that an opportunist of his calibre, who has backed the wrong horse in mid-stream without a paddle, who has cobbled together a load of secondhand ideas, components and marketing devices, who has wrapped them up in a glossy packaging, who was flavour of the month one moment and given the bum's rush the next, is the ideal man to run a computer outfit. The number to ring for Amstrad Consumer Electronics plc, my dear Dr Owen is 0277 22888, ask for Mike, tell him I sent you.

FIRST TUESDAY AFTER LAST TUESDAY

My Editor, Barmy Blarney Brennan telephones to request an additional 130 words for this month's column. I desperately try to find a bit of suitable gossip, scandal, libel or (as a last resort) news, but my heads hurt today. Nothing seems to happening anywhere. I haven't got married recently, nobody has brought me any sick children to lay my hands upon and cure, no summonses from the Inland Revenue, no cuddly Ninja games to review, no Nazis or mass-murderers or Monsignors knocking at my front door, no invites to **Clem 'CRL' Chambers'** 24th Birthday party – zilchville. I am about to throw in the towel and make some understain soup when I realise that I have just written the required amount of rubbish to fill the required amount of space – Ha!



MAGNETRON -AVAILABLE NOV. 1987

KPL2 is Steve Turner's hero in this nail-biting 3D game. Test your skill against enemy robots and nuclear reactors. Are you willing to gamble? Available on Commodore and Spectrum.



EVENING STAR -AVAILABLE SEPT. 1987

Drive this powerful Steam Locomotive between Bath & Bournemouth, recreating the return of a legend - and a chance to test your skill on the footplate. Available on Spectrum, Commodore, Amstrad (Disk & Cassette) BBC/Electron.



NEBULUS -AVAILABLE DEC. 1987

The new Hewson 'BLOCKBUSTER'. Stunning underwater graphics and possibly the most outstanding game from Hewson in 1987. Available on Commodore and Spectrum.



MORPHEUS -AVAILABLE OCT. 1987

Explore Andrew Braybrook's latest sub-atomic adventure into a world which can be ripped apart at any second. This latest arcade style -shoot-em-up game will keep you charged for hours. Available on Commodore only.

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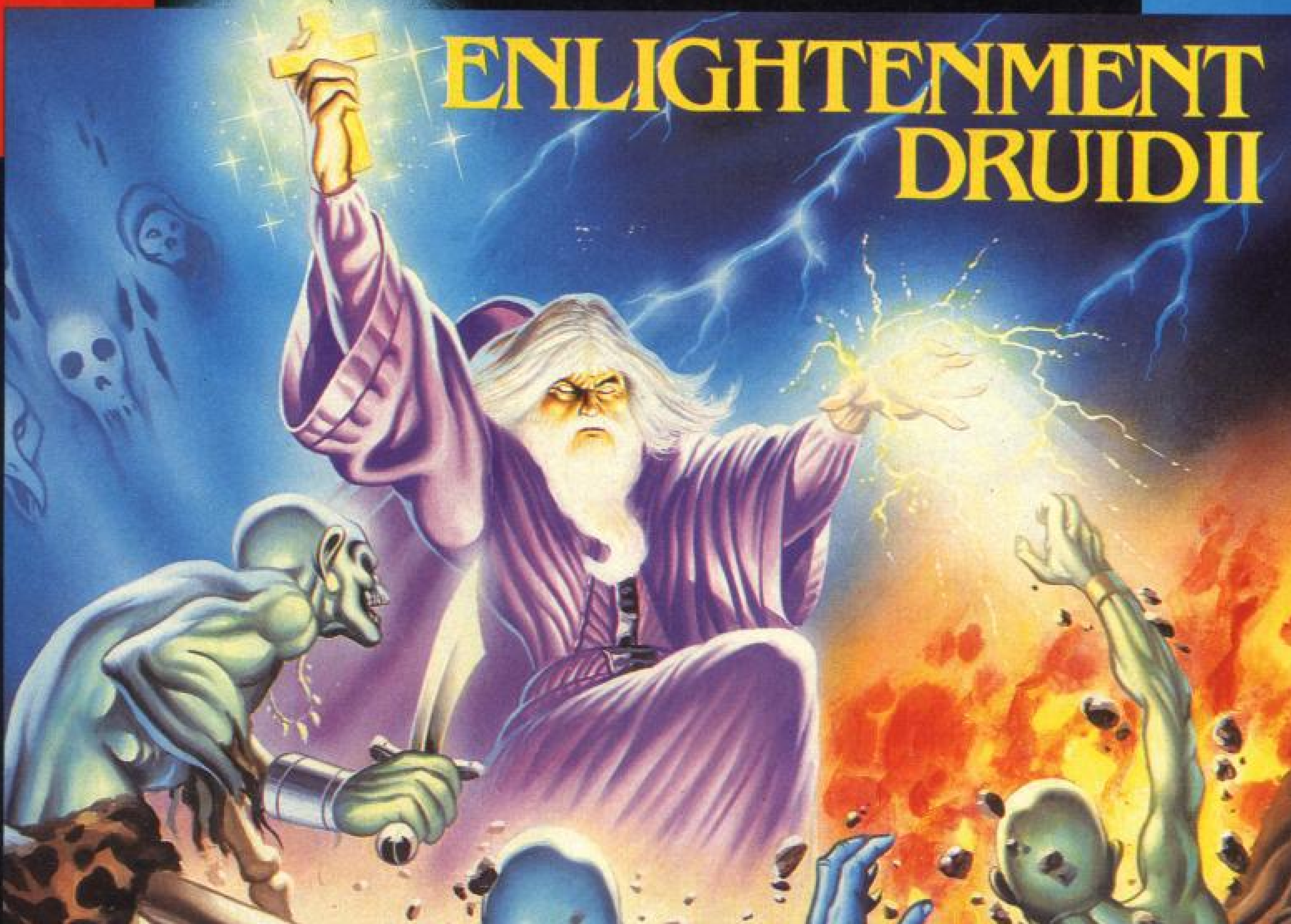
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FIREBIRD



SINCE THE DRUID'S LAST VICTORY, ACAMANTOR HAS RETURNED TO BELORN, DEMON PRINCES RULE THE LAND, AND ZOMBIE'S ARE THEIR LEGIONS; WAITING FOR BATTLE.

Spectrum £7.95 Commodore & Amstrad £8.95 (£12.95 & £14.95 d)

PUBLISHED BY FIREBIRD SOFTWARE, A DIVISION OF BRITISH TELECOM PLC. FIRST FLOOR, 64-76 NEW OXFORD ST. LONDON WC1A 1PS

RENEGADE

Imagine, £8.95 cass, joystick with keys

- **Fight New York street gangs single-handedly on the way to rescue your lady love**

Who says the days of chivalry are over? New Yorker Wayne discovers that his girlfriend, Lucy, has been kidnapped by a gang of street thugs, and is being held in a warehouse across town. Without a moment's thought he sets off to her rescue . . .

The player takes the role of Wayne, and faces fights by the dozen in New York's sleazy cross-town streets to reach his beloved Lucy. Problems start as soon as he gets off the subway nearest his destination. The platform's deserted but for a gang of uncouth looking louts, who surround Wayne within seconds. There's no option but to stand and fight.

Fortunately, Wayne is a martial arts expert with a few death-dealing moves up his sleeve, including a strong punch, awesome back kick, flying kick and floor punch. The gang try their utmost to punch or pummel Wayne to the floor, every accurate hit knocking a chunk off his life energy.

Successfully disposing of the attackers results in the gang leader appearing. This chief thug attacks with fervour, but like Wayne he loses energy when hit – it's a battle to the death.

If the station yobs are defeated, Wayne continues his quest on the local pier where a gang of motorcyclists try and run him down. Fearlessly, he unmounts them with a well-aimed flying kick. When all the riders are dismounted, the remainder of the gang attack on foot. Again, the leader is last to emerge, and Wayne can't progress until he's eliminated.

Next comes a trip through the seedy red light district. Whip-wielding fêmme fatales, led by Big Bertha, put in the boot, trying to stop Wayne reaching his destination. The penultimate scene takes place in the warehouse forecourt, where maniacs waving blades slash at Wayne – one touch is sufficient to kill the brave New Yorker.

The final showdown takes place within the warehouse. The razor thugs are reprised, and this time the boss is armed with a gun. If Wayne gets rid of him, he can enter the room where Lucy is being held, and true love prevails . . .

▶ **With only 20 seconds to go our hero falls foul of the lead biker**





▶ **A New York tube station is no place to be after dark . . .**



I'm amazed at how similar this is to the arcade version. The title screen and music are virtually identical to the original, and the gameplay is very similar indeed. What I really like about Renegade **is the fact that the enemy always attack as a gang – not as individuals. On later levels things get really frantic, especially when the razor thugs encircle and start jabbing. Perseverence is required to rescue the girl, but even when all levels have been conquered, it's still highly enjoyable to go back for another bash.**



Arcade conversions appear to be improving all the time, and this one is just about close to perfect. The unusual 'joystick and key' method of control makes manipulating the main character a little difficult to master at first, but when you do manage there's enough happening to keep you jumping, kicking and punching for hours and hours. The enemies you encounter are beautifully varied in style – and graded in difficulty to make each level a real progression from the last. This is yet another beat 'em up which is giving me a great deal of satisfaction – maybe I should see someone about it! Roll on Gryzor.

If you've had enough of progressive shoot 'em ups and dextrous puzzle games, and fancy venting your frustrations in a more aggressive manner, take a look at Imagine's Renegade. **All the features of the arcade version are faithfully reproduced, and the animation is great. Controlling the main character is quite complex, but at least Imagine haven't copped out by making it totally joystick operated.**
Renegade **offers plenty of action and should provide more than enough punching and kicking action for fans of the genre. Hit the streets – and everyone else for that matter – with** Renegade.



PRESENTATION 78%
As polished as the arcade version, but lacking in options.

GRAPHICS 89%
Superbly animated sprites and decent backdrops.

SOUND 74%
Listenable tune and crunchingly good sound effects.

HOOKABILITY 92%
The control method is easy enough to master, and the combat addictive from the outset.

LASTABILITY 83%
Six levels of aggressive action which remain enjoyable even after all the screens have been conquered.

OVERALL 90%
A thoroughly entertaining fighting romp through New York.

ZZAP! TEST

SIZZLER

INTERNATIONAL KARATE +

System 3, £9.99 cass, £14.99 disk, joystick or keys

● **A test for the best, with an arsenal of new moves in System 3's spectacular beat 'em up**



After nearly a year and a half since the release of the original, a sequel to the highly acclaimed *International Karate* has arrived. The imaginatively named *International Karate +* again features a one or two player option, but this time there are a trio of new moves, a remixed Rob Hubbard soundtrack and a new approach to the gameplay.

Press fire and the action begins with the appearance of three players – one controlled by the player and the other two computer controlled. A free-for-all ensues, with each combatant attempting to knock down either opponent. The player has 14 different moves accessible via the joystick in conjunction with fire, including a double kick, head butt, back flip, front punch and high kick.

Points are awarded to a fighter who knocks down an opponent with a successful kick or punch – one point for a reasonable knockout and two for a particularly good job. The objective is to try and score five points before the others, or to score the highest within the 30 second time limit. If a fighter scores five points, the time remaining is turned into bonus points. The second highest scorer goes through to the next round, and the lowest is out – game over in the case of low-scoring player. In the event of no players scoring five, the two highest scorers progress.

The action starts on white belt level, progresses through yellow, to green, purple and finally black. Each level is progressively more difficult, with black level requiring fast reflexes to survive.

When every third level is completed there's a chance to increase score via a bonus screen. The fighter appears in the centre of the screen and is armed with a defensive shield. Balls bounce onto the screen from either side and are deflected to increase the score. One hundred points are given for each ball deflected, with their speed increasing in velocity until one knocks over the combatant, whereupon the next level is tackled.

During a fight, aspects of the gameplay can be changed. Pressing the numeric keys one to five speeds up or slows down the action, and the backdrop can also be changed. Pressing RUN/STOP puts the game into pause mode, and the karate world's equivalent of Five Star treat you to a little synchronised dance. There is also a way to make the combatant's trousers fall down – but we're not going to tell you how to do it!

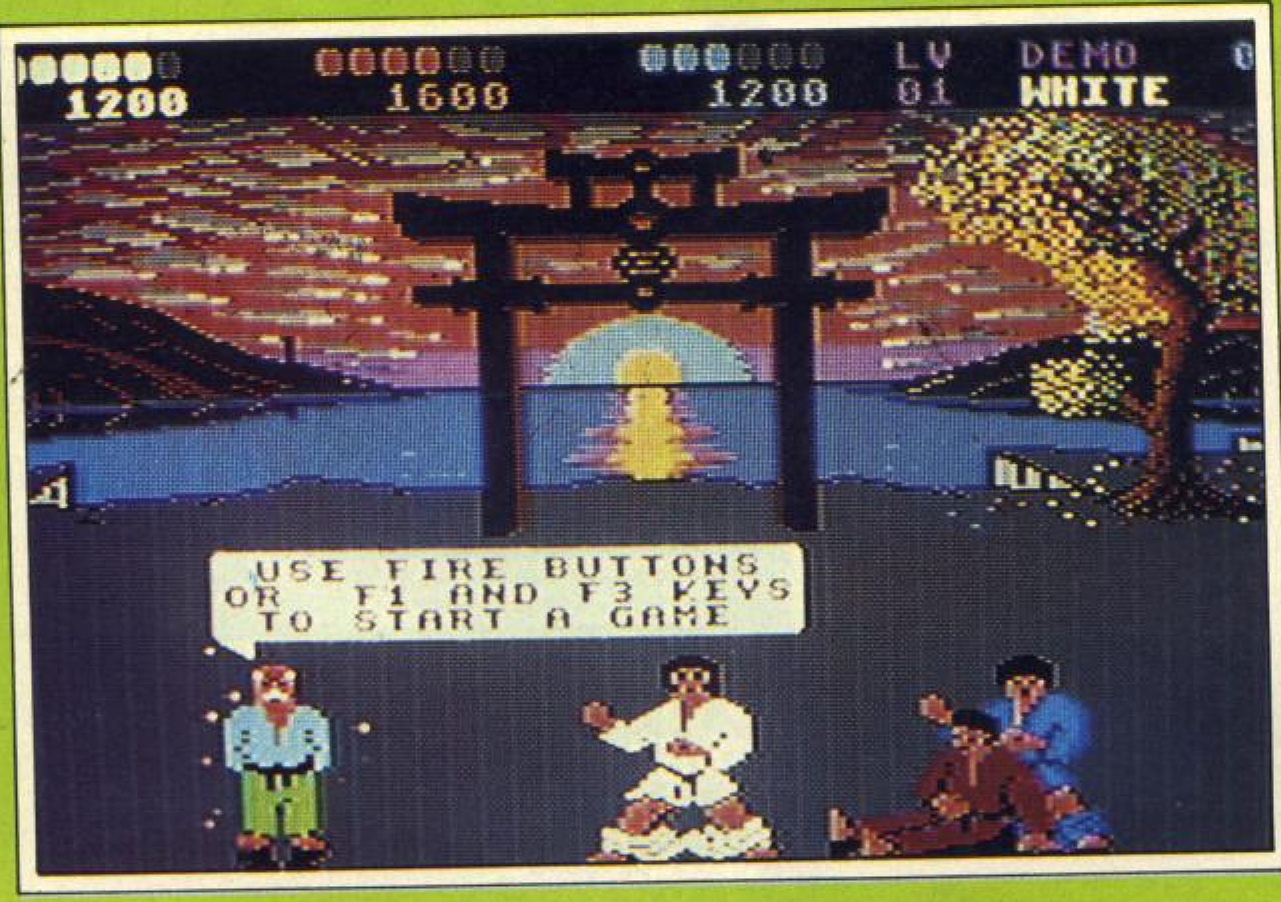
International Karate + **is bound to be a hit! Well lots of hits actually, with plenty of jumps and kicks to boot. Three men inflicting GBH on one another is somehow more fulfilling than watching a mere pair – and the chance of being thrashed into the ground is greatly increased, which is just great for those into violence. The movement of the thrashing threesome is fast and beautifully animated, with chopstick crunching sound effects. All this, orientally coupled with picturesque backdrops and tough opponents, makes for a superb follow up to** International Karate.



► **Obviously his black belt needs a little tightening . . .**

Without any hype, advertising or pre-release notice whatsoever, International Karate + **suddenly bursts onto the scene – quite unusual for a System 3 product! What a pleasant surprise!!** IK + **plays much better than its predecessor, and seems even smoother. Although it only has the single backdrop, this doesn't detract from the game, since it's absolutely brilliant. The effect of sunlight on the rippling water is superb – a static picture cannot do it justice at all. The inclusion of different moves helps to make the game more appealing, and the bonus section is tremendous fun. It's no longer International, but who cares?**







► There's only one backdrop for I K + – but what a backdrop!



Yeah! Take the best bits of International Karate**, add an extra opponent, a couple of new moves, new music and tweak the playability and you've got the incredible** International Karate +**! The feel is superb, and the three player free-for-all is incredibly frenetic, providing more violent fun than anything else I've played. The presentation is also excellent, with wonderful little touches on the picture, like the spiders and leaping fish, and great speed variation and pause mode during the game. A tenner is a high price to pay for a fighting game, but they don't come any better than this classic in the making.**

PRESENTATION 95%
Beautifully designed and executed.

GRAPHICS 92%
Lovely, smooth and convincing animation across an equally good backdrop.

SOUND 89%
Crunching sound effects and great Hubbard remix.

HOOKABILITY 94%
Straightforward and instantly rewarding violence.

LASTABILITY 82%
The excitement may wane slightly after a while, but the two player option is always enjoyable.

OVERALL 93%
An outstanding beat 'em up which shouldn't be missed.

BLAZER

Nexus, £9.95 cass, £14.95 disk, joystick or keys

The Mazeli and Sahiban races have been at war for as long as anyone cares to remember. Caught in a stalemate, the two forces have undertaken extensive research programmes to find an end to the deadlock. The result of the Mazeli enterprises is the Blazer, a new ship of incredible destructive powers. Should the Sahiban allow this vessel to come into service, they would surely be doomed.

In an attempt to steal the vessel, a plan has been formulated to send a single-seat fighter on a suicide mission into Mazeli territory. As an incentive, 25 million Galactic groats have been offered to the successful volunteer – an offer that most people would find difficult to refuse. The player takes the role of one such person who couldn't resist the offer.

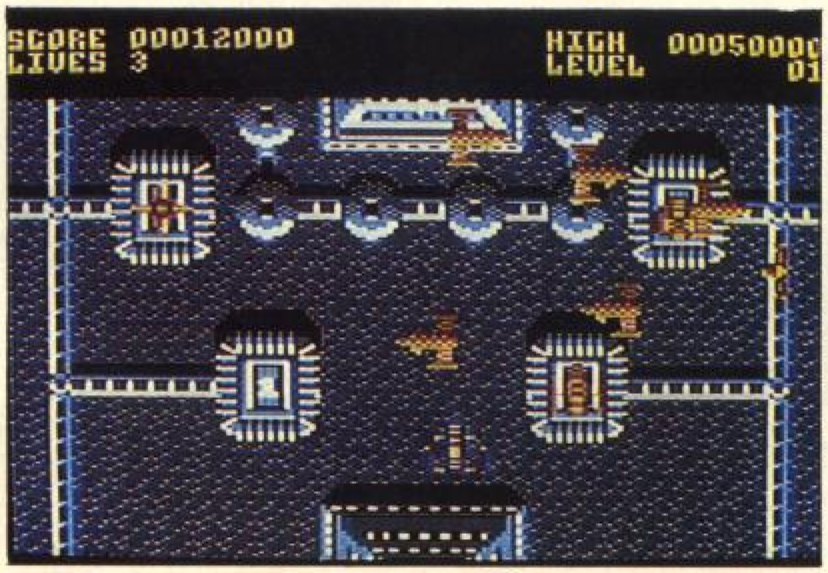
Strapped into a basic Mark IV fighter, the pilot flies deep inside enemy territory. Here, top-secret work is being carried out on the almost-completed Blazer.

The Mark IV is controlled via joystick and is guided past waves of defending Mazeli fighters that come streaking down the screen. Forward-firing blasters prove effective against the enemy, and the Mark IV's improved docking facilities allow our hero to steal any of the stationary Mazeli vessels encountered along the way. These range from slow single-shot craft to multi-directionally firing spinner ships.

Control of each new vessel is obtained simply by flying into them. The automatic docking facilities allow the pilot to move into the newly-acquired vessel, and this ship is then piloted until it gets destroyed, whereupon a replacement Mark IV is beamed into the fray.

There are five Mark IVs available for the entire mission, and should they all be destroyed before its conclusion the Sahiban are left to the rigours of the Mazeli forces and the Blazer . . .

► A collection of day-glo Mazeli ships – just waiting to be stolen





On first loading Blazer **I thought that** Hades Nebula **had come back to haunt me, and playing it merely reinforced my fears. The two games are extremely similar in gameplay, graphics and general feel. The only difference is that while** Blazer **actually plays better than its forerunner, it's slightly more difficult. Anyone who's battled through** Hades Nebula **should realise that this is no mean feat, but Nexus have surpassed themselves. The collision detection is dodgy when the screen starts filling up with sprites, and it's really annoying when your missiles go whizzing through an alien. Mind you, it also brings a sigh of relief when the ship does the same without sustaining any damage!** Blazer **is worth checking out if it's a tough challenge you're after, but only if you haven't got** Hades Nebula**.**



Although Blazer **presents a challenge at first, interest is lost when it becomes apparent that constant Stallone-style mindless blasting is the only thing that ensures survival. There's no variety in the attack patterns, and the backdrops are all very similar.** Blazer **provides some limited fun – but it's not difficult to find something a little more enjoyable and rewarding at the same price.**



I must admit to enjoying Blazer **when I first started playing, but unfortunately its appeal wanes surprisingly swiftly. Although the program is extremely polished and attractive to look at, there's very little variation in the backdrops and alien craft. The £10 price tag is a bit on the steep side, and there are plenty of cheaper games around that offer just as much playability and a little more depth. Shop around before purchasing.**

PRESENTATION 68%
Restart and decent high score table, but little else.

GRAPHICS 70%
Some great backdrops plus large numbers of day-glo alien sprites.

SOUND 67%
Stirring main soundtrack with some adequate jingles.

HOOKABILITY 48%
Frustratingly difficult right from the start.

LASTABILITY 55%
A tough nut to crack, and it lacks a juicy bit in the middle.

OVERALL 63%
Hades Nebula exhumed, renamed and tweaked – for the better, at least.



SOLOMON'S KEY

US Gold, £9.99 cass, £14.99 disk, joystick only

Deep down in the depths of King Solomon's mine lies an enormous fortune – and it's there for the taking. But, before all you budding treasure hunters pack a suitcase and rush off, consider that the booty is guarded by an army of extremely hostile unearthly creatures. Still undeterred? Then take a trip to the mines . . .



After playing the arcade game a couple of months back, I've been waiting for US Gold's conversion to appear with some anticipation. Now the wait is over, and I'm glad to see that this has retained nearly all the addictiveness and playability of the original. On the surface, Solomon's Key **looks like any other platform/collecting game, but beneath its unimpressive exterior is a subtle and perplexing game of logic and reflexes. Many of its finer points aren't instantly apparent – and that's where a lot of the joy comes in. It's great discovering a new way to complete a screen, or finding a hidden bonus. Those who like a game which challenges both the brain and dexterity should definitely give this a try.**

Solomon's mine comprises 20 screens, each filled with blocks which the on-screen hero uses as stepping stones as he runs and jumps around. The priority is to

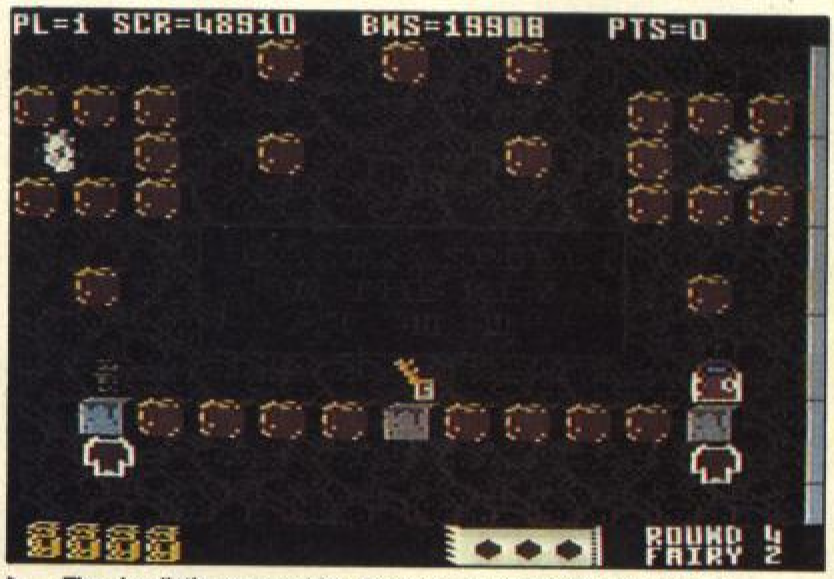


Solomon's Key **is probably best described as a platform game, but has unusual method of building and destroying blocks to 'construct' a path. The game is thoughtfully presented, looks nice and plays really well – like most puzzle games it's also extremely addictive! My only niggle is the fact that every play starts with the same screen, which can be offputting to the occasional player. Probe don't always hit the mark as far as conversions go, but** Solomon's Key **is definitely one of their better efforts – give it a go.**

find a route to the key that unlocks the exit door. Sometimes the key is in a seemingly inaccessible spot, and the only way it can be collected is by creating a route. Pointing the joystick left or right in conjunction with fire makes a block appear, and the hero can leap forward. Completing this action when next to a block destroys it.

As well as the exit key, there are also valuable treasures lying around which yield large bonus points when run into. Sometimes breaking a block reveals an item of treasure which further increases score.

Each screen is inhabited by alien



► **The simplistic screens hide the devious nature of the puzzles in *Solomon's Key***

guards whose deadly touch removes one of the hero's five lives. Some follow preset patterns and are easily dodged, but others are more intelligent and try to track down the hapless adventurer. He can defend himself, but only when a pot emblazoned with a flame has been collected. When this item is touched, the hero is given one chance to fire a deadly bomb. This orb of doom flies around the screen turning every guard it touches into a score-boosting item of treasure.

The action is played against the clock, and failure to leave a screen before the time limit expires results in a loss of life. Going through the exit door converts all the remaining time into bonus points – and the quest continues on the next screen, where even more treasures lie!



What a strange game mixture this is. It's a sort of Boulderdash **in reverse with platform overtones. Well, whatever it is, it's certainly addictive. The graphics and sound aren't particularly wonderful, but it plays beautifully – and that's what really counts. The first few screens are deceptively easy, but the going soon gets tough, with some devilishly tricky obstacles to overcome. A** Boulderdash **level select would have been really appreciated to save me from going through the same screens time and time again. That's only a minor niggle –** Solomon's Key **is great, and I thoroughly recommend you look out for it.**

PRESENTATION 67%
Lacking options and a restart, but otherwise good enough.

GRAPHICS 73%
Small sprites and flat backdrops which do their job.

SOUND 61%
A repetitive, but apt tune warbles away throughout.

HOOKABILITY 90%
The gameplay is straightforward – but addictive.

LASTABILITY 79%
Twenty screens to keep any platform fanatic engrossed.

OVERALL 86%
An original, satisfying and addictive variation on the the platform theme.

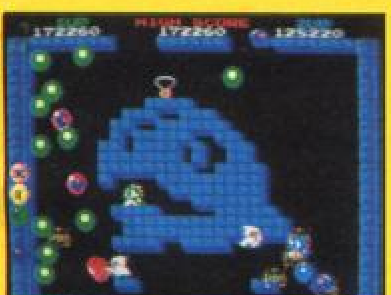
► **One of the rooms to be negotiated in your search for the fabled treasure of King Solomon**







From Taito, the masters of arcade entertainment 'BUBBLE BOBBLE'

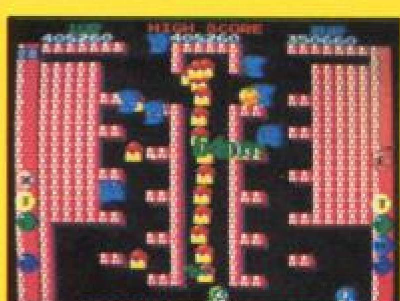


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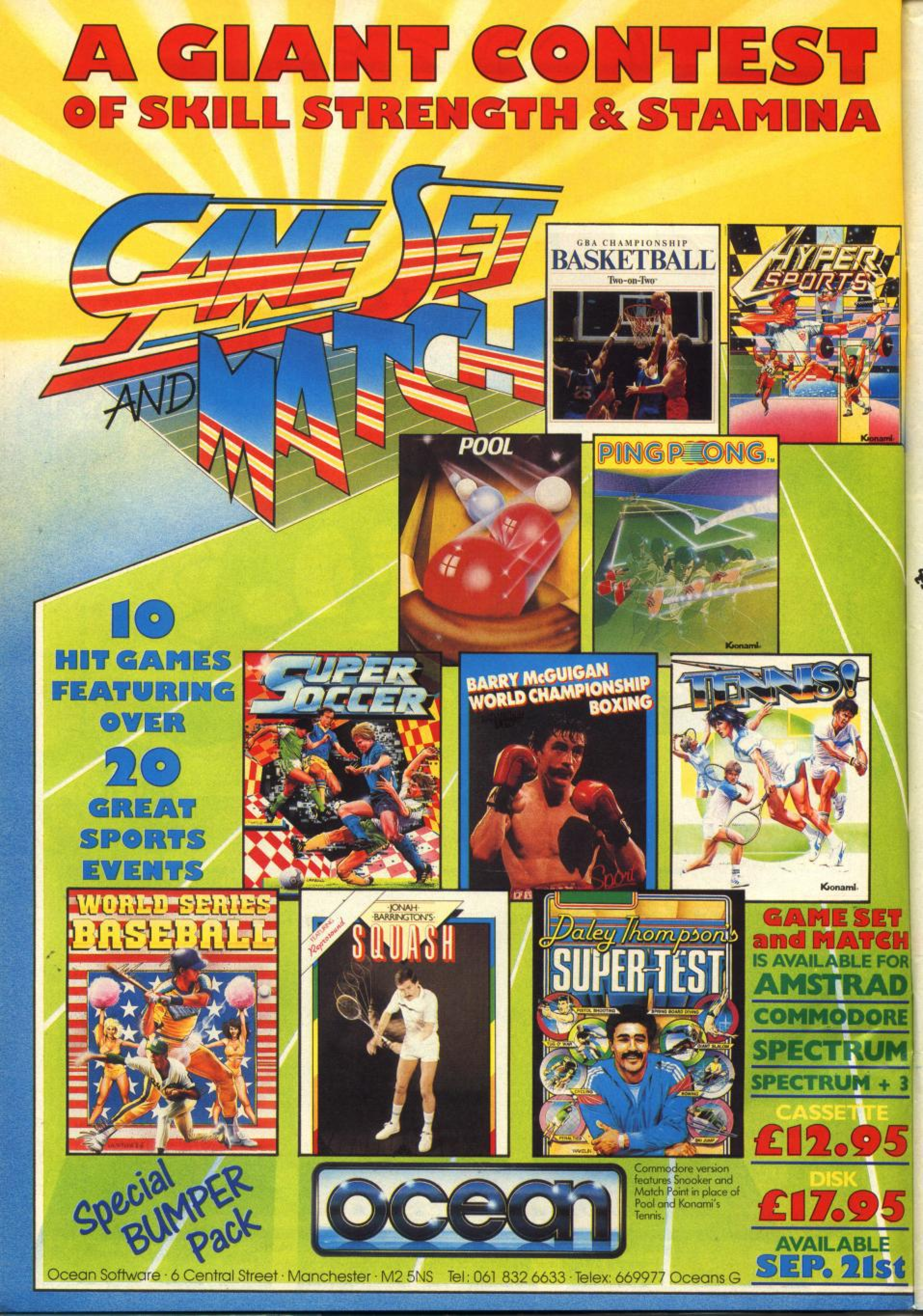


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ATHENA

Imagine, £8.95 cass, joystick only

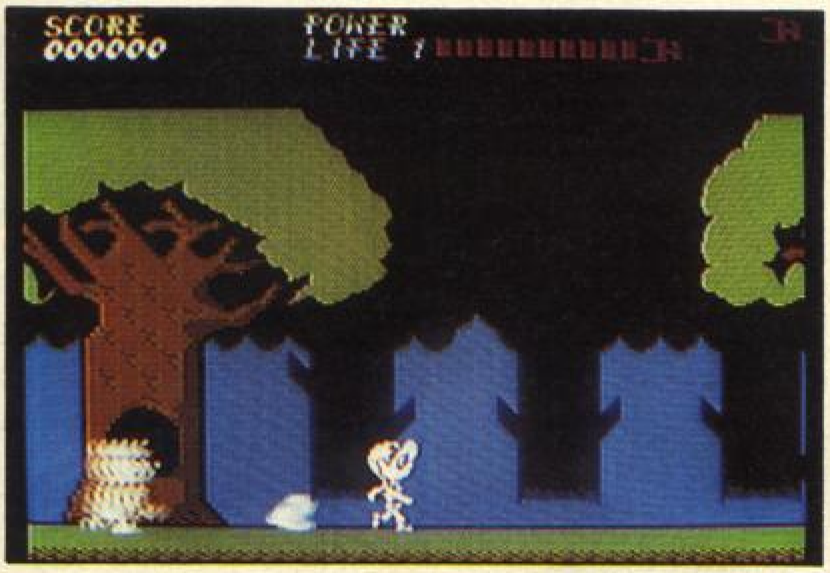
Beautiful Princess Athena is mysteriously transported to a strange and hostile world run by the evil Dark Overlord. He wants Athena to play a part in a macabre game and do battle with all his revolting minions. Enraged by this, Athena vows to destroy everything in her path before finally tracking down the Overlord to take her revenge . . .

The world is comprised of six different scrolling levels, inhabited by all manner of hostile, disgusting creatures. Baton-wielding peanut men advance, demons close in, maniac apples fly through the air and vicious armadillos swing into action as Athena tries to progress.

At the start of her quest, Athena is unarmed and kicks to death any hostiles she meets. Weapons can be found and used, but first Athena has to destroy those attackers who carry offensive objects. Extra weaponry includes a baton, sword, bow and arrows and a yo-yo, all highly useful as they help ensure Athena's survival against enemies who knock down her life energy on contact. If all energy is lost, one of Athena's three lives shuffles off to join the choir invisible. Athena has little time for botanical delights, turning only to the life-giving plants which she stomps on to release their collectable energy-restoring hearts.

Much of the land is constructed of giant rocks and blocks which are destroyed either by kicking or smashing them with a weapon. When they break, some reveal useful objects to be added to Athena's arsenal. Among these are extra leaping powers, a helmet (for head-butting and breaking suspended rocks), flying ability, and a great long pink weapon which is swung around to injure the enemy.

▶ **The blur behind Athena is a grizzly bear on the warpath**







I've never seen the arcade version of Athena, and if the Commodore conversion is any guide I'm pleased to have missed it! Strolling around the landscapes, knocking hell out of the locals, and smashing clay bricks to find weapons which enable you to knock hell out of more locals and smash even more clay bricks is hardly what I would term productive, even in the computer game world. After admiring the ads and the inlay card, the white pixel princess who appears on screen is somewhat of a disappointment, even though she's nicely animated. As an arcade conversion, Athena may be accurate, but as a game on its own it's disappointing.



Imagine's current trend of high quality arcade conversions continues with this latest addition to the series. Athena isn't much to look at, but is a highly enjoyable game to play. The main sprites and backdrops are pretty poor, and so's the soundtrack, but the gameplay (and that's the most important thing) is great. The going is tough from the outset, and it takes a fair amount of practice before the first level is cleared. But, as they say, the tough get going and perseverence reaps its own rewards. If you enjoy the odd beat 'em up every now and then try this out – you could surprise yourself.



Athena **is a laugh a minute! The scenario is really obscure, with the oddest looking attackers imaginable. Some of the big fatties and baton-wielding toughnut teddies are totally ridiculous! The best bit is when Athena gets hold of a yo-yo – it looks just like a lawn mower. The game itself provides a lot of fun and should keep those who enjoy it bashing away for quite some time – there's certainly plenty of game to battle through. I've no doubt that many won't find** Athena **appealing, but if you've got a sense of humour and enjoy an arcade adventure with a bit of violence, take a look.**

Each level is graced by two exits, one guarded by a huge sentinel (who yields an enormous points bonus when killed), and an unguarded one for cowards and those unworried about a high score. Throughout the quest a timer ticks down, and unless Athena leaves a level before it expires, she loses a life. Successfully leaving a level resets the timer.

When a game ends, Athena has the opportunity to restart from where she left off – a useful option which helps her reach the Overlord on level six.

PRESENTATION 78%
Thoughtful screen layout and handy restart option.

GRAPHICS 75%
Unusual backdrops, with highly detailed and nicely animated monochromatic sprites.

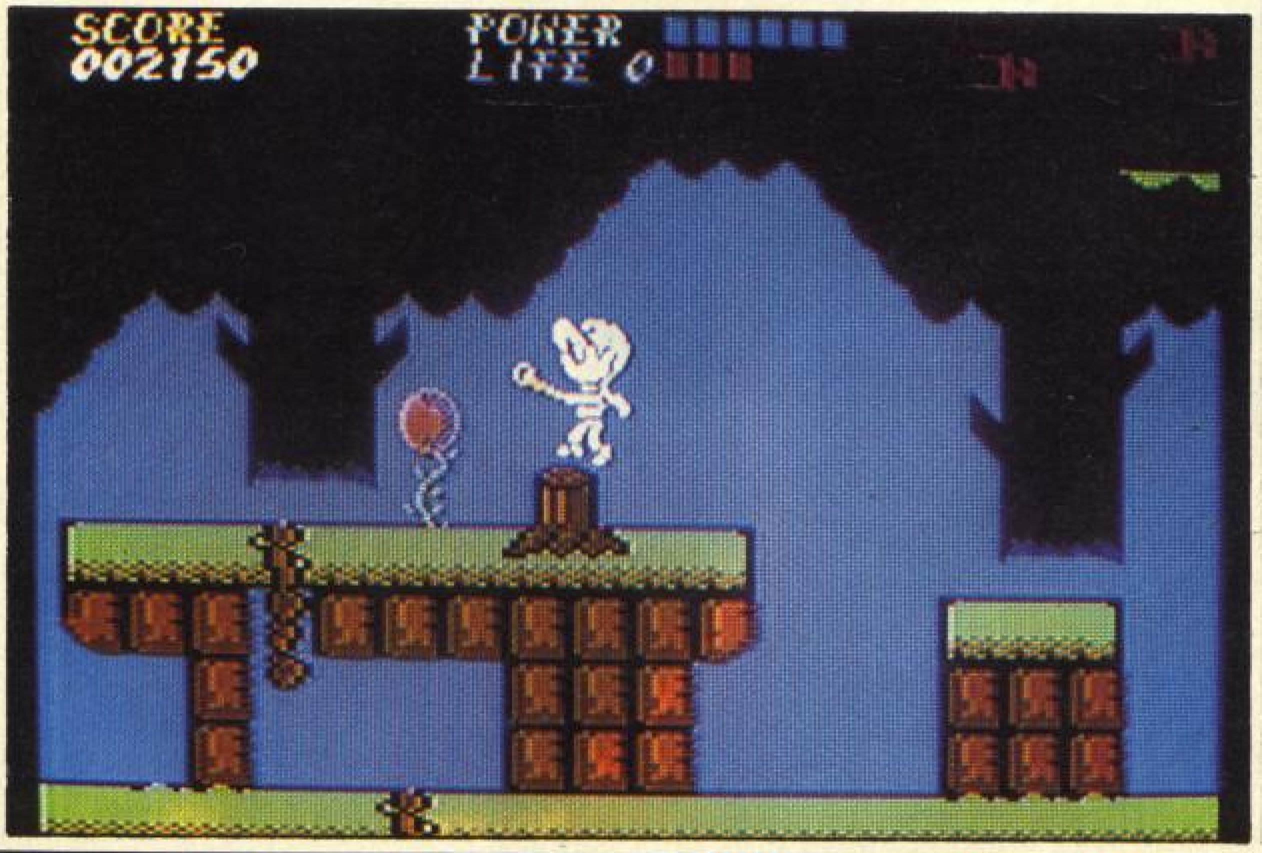
SOUND 69%
Very monotonous soundtrack, but the title tune is very pleasant.

HOOKABILITY 76%
Easy enough to pick up and play, although progressing past the first level takes plenty of practice.

LASTABILITY 70%
The six tough levels give plenty of scope for long-term play – if you enjoy it.

OVERALL 76%
A tough, but enjoyable arcade adventure which has its moments.

▶ **Having gained a club, Athena cuts a swathe of destruction through the forest**



ZZAP! TEST — SIZZLER

MORPHEUS

Hewson, £9.95 cass, £12.95 disk, joystick only

● **After nine months in gestation, Andrew Braybrook's baby has finally arrived**



Morpheus features 50 sub-universes, or Aithers, each consisting of a central Nucleus surrounded by 32 Orbitals. The objective is to enter each Aither in a large spacecraft and shoot enough Orbitals to force the Nucleus to shut down. Just before the Nucleus dies, it spits out triangular Morphi which are destroyed for bonus points and money. The ultimate goal is to destroy the Morpheus on level 50.

The mission begins with the ship docked at base, where a new hull may be purchased, or systems and weapons commissioned, scrapped or installed. Initially, the ship has no room for extra weapons and can accommodate only one extra system.

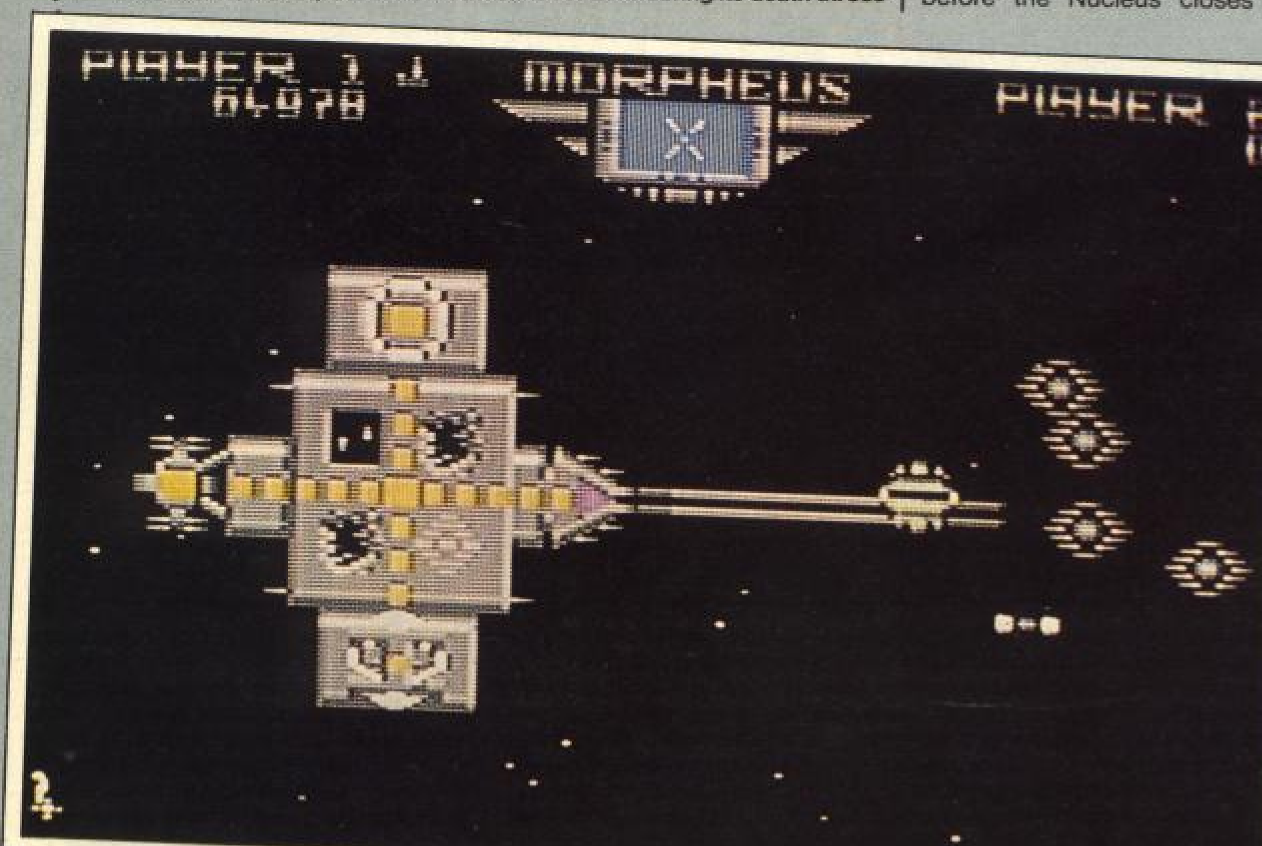
New weapons, hulls and systems are bought using the money amassed from killing Aithers, Morphii and aliens. Hulls are instantly accessible, but weapons and systems have to be ordered – forcing a craft into the fray while it's being built! Throughout the game, new systems and weapons are included into the inventory 'as they are developed'. The purchase of certain weapons is vital if the mission is to succeed. Others, however, are superficial – it's a case of working out what's best by trial and error.

Selecting the 'Deploy Ship' option and pressing the fire button launches the basic ship into the first Aither. The ship flies in any direction, with a parallax starfield showing movement. Above the main scrolling window is a scanner showing the location of Orbitals and the Nucleus in relation to the craft. A decaying Orbital is killed by lining the craft up and letting rip with a series of well-placed laser blasts. The number of Orbitals that must decay or be destroyed before the Nucleus closes the entire Aither down starts at one and increases to a maximum of ten as progress is made.

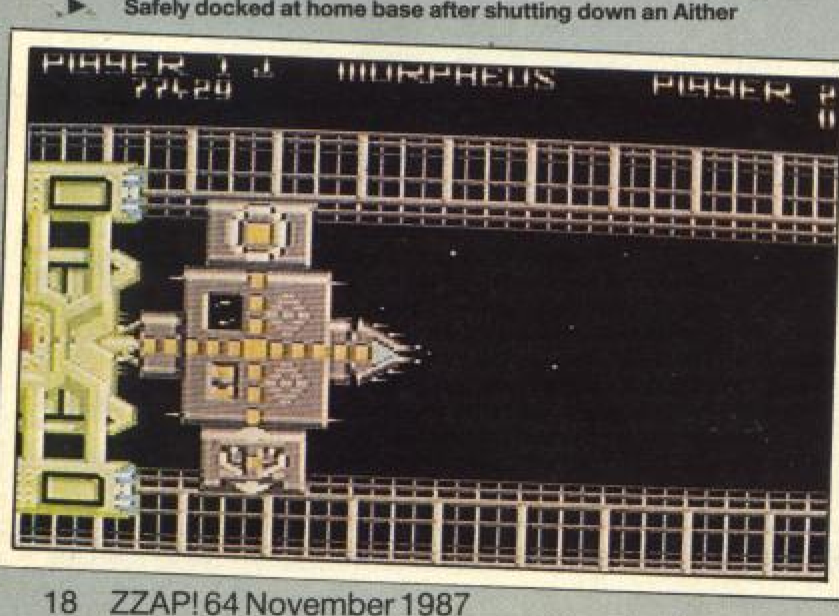
Morpheus also has its own timescale – measured in Timeslices, which are about two minutes long – and while hanging around in an Aither waiting for Orbitals to die of their own accord is one way of progressing, it isn't the route to success as no money is made.

As time progresses, aliens become more aggressive and shoot faster and more accurately. Adversaries also become more intelligent and immune to weapons, so you have to keep buying the latest equipment – back at base the manufacturing plant produces increasingly more sophisticated items as game-time expires. Timeslice 50 marks the stage after which no further refine-

▶ **A blasted orbital spews out all manner of nasties during its death throes**

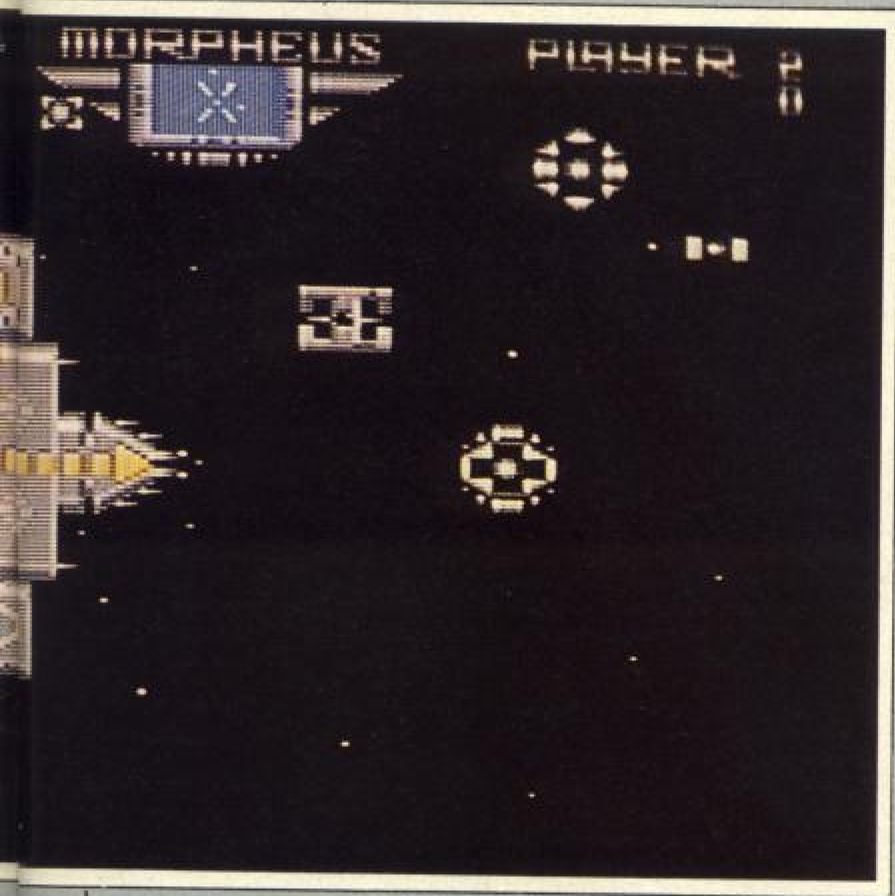


▶ **Safely docked at home base after shutting down an Aither**

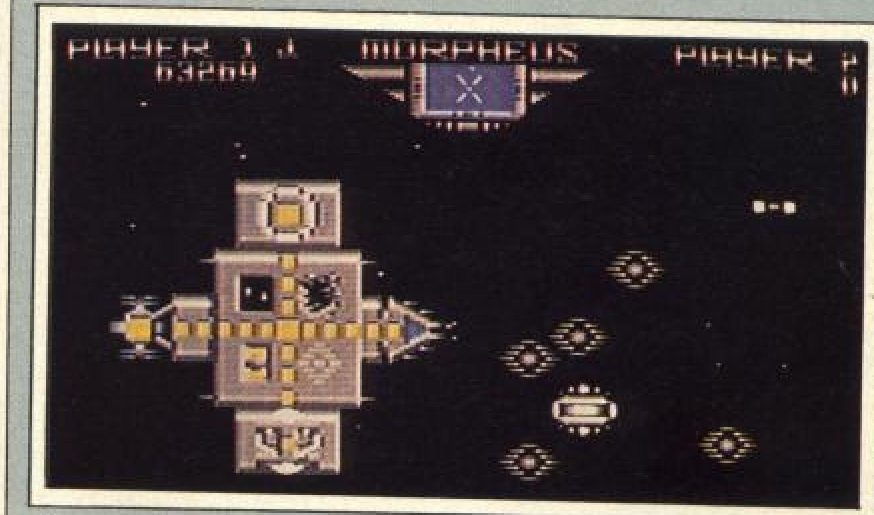




No-one could ever accuse Andrew Braybrook of complacency when putting a game together as Morpheus **is without doubt one of the most finely constructed games ever written for the 64. Its graphic design and implementation are flawless, (the use of colour is phenomenal) and the work lavished on the piece is obvious merely from sight. The gameplay, however, is another story completely.** Morpheus **is no simple blasting game, (though admittedly the destruction of alien species does play a major part of the scenario), and it would be wrong to infer that brilliant design is a precursor to brilliant gameplay simply by default.** Morpheus **is fun to play; it's involved and should keep most people happy for a long time. But be warned – it's not like any game you've played before. Do your best to try it out before committing your tenner.**



A considerably customised ship about to approach another orbital



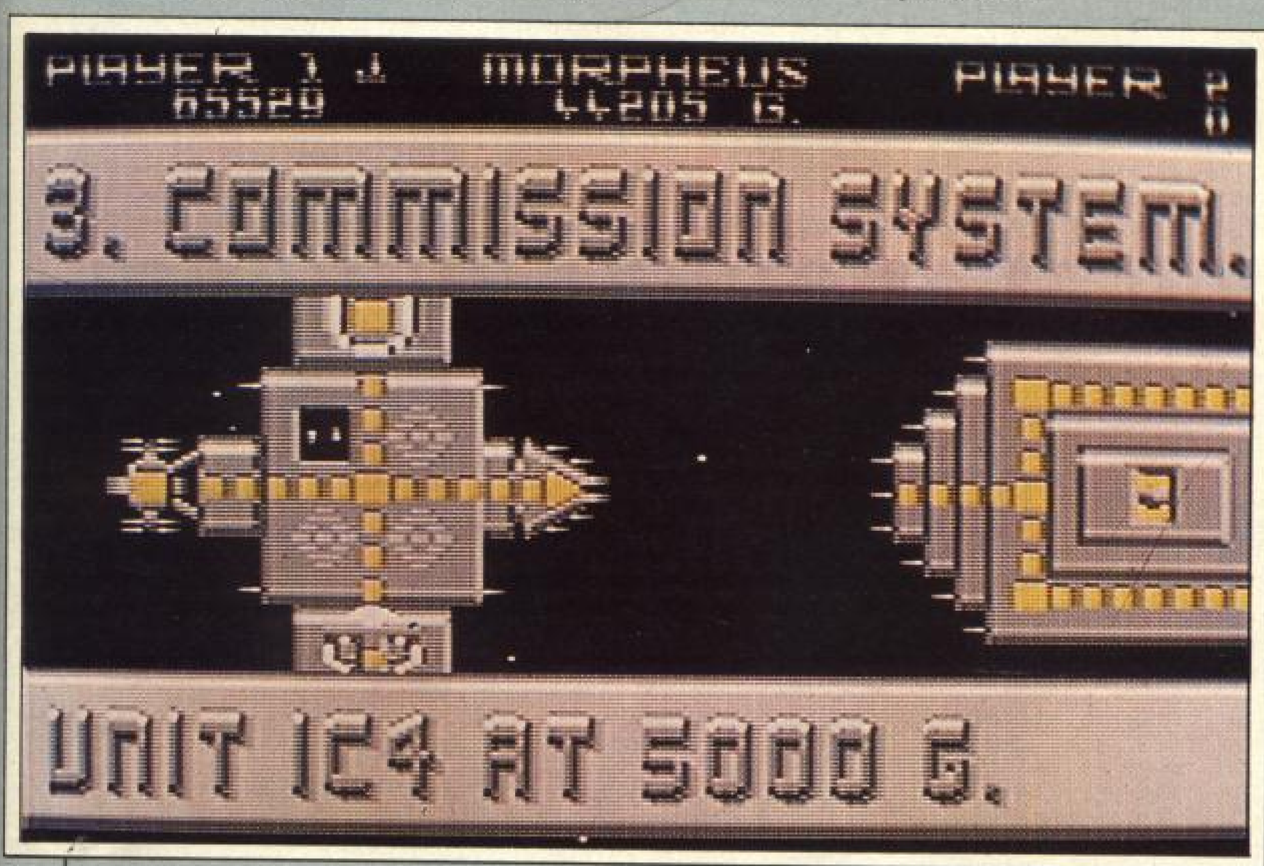
For the less cosmically aware, positions of all orbitals are depicted using the blue radar screen

ments in technology takes place, and after Timeslice 60 you can no longer buy new weapons or systems.

The disk version of *Morpheus* features an 'All-Time Top Ten Greats' table which saves itself to disk for posterity and general gloating. Cassette owners just have to make do with 'Today's Greatest'.



Mr Braybrook has put an awful lot of work into his latest release – and it really shows. The care and attention which has been lavished on the superb graphics and atmospheric sound is matched only by the depth which has been instilled in the gameplay. In essence this is the game's main attraction – a gameplay which involves more strategy than shooting, and should consequently be providing pleasure long after an average game has been left to gather dust on the shelf. Morpheus is a thinking man's shoot 'em up – do yourself a favour and buy it as soon as you can.



Time to commission a new unit. A grade four inertia converter for 5000 Guineas – what a bargain!



Fans of previous Braybrook games will be surprised by his latest program – it's a complete departure from the fast blast arcade games he's previously been associated with. All the usual Braybrook hallmarks are there though, including the superb presentation, graphics and sound, but Morpheus **is far more involved than any of his other offerings, and requires an awful lot of forethought, planning and trial and error to progress. The gameplay is deceptively simple – fly into space, blast the required orbitals, head for the nucleus and collect the morphi before it shuts down. This starts off easy, but starts getting really tough around level ten.** Morpheus **is a truly outstanding program, but unless you're really prepared to sit down and spend an awful lot of time working out which systems to buy at the right time you won't get a lot of satisfaction from it. I'm sure that many will get a great amount of pleasure from** Morpheus, **but I do stress that you try it out before buying.**

PRESENTATION 95%
Faultless in-game presentation.

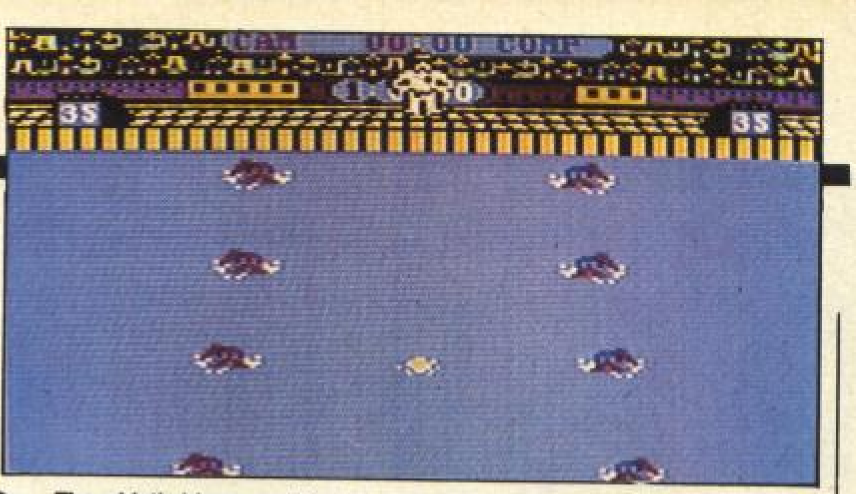
GRAPHICS 93%
Superlative throughout, with gorgeous use of colour and wildly imaginative sprites.

SOUND 82%
Reasonable title tune and atmospheric effects.

HOOKABILITY 82%
The concept is tricky to grasp, but with practice it all becomes clear.

LASTABILITY 89%
Those willing to persevere have many months of exploration and experimentation ahead.

OVERALL 90%
A superlative program which could inspire a whole new style of game.



▶ The whistle blows and it's all hands to the ball!

WATER POLO

Gremlin Graphics, £9.99 cass, joystick and keyboard

Water Polo used to be be a game for the athletic, but now Gremlin Graphics' latest gives armchair sportspeople the chance to partake in this aquatic activity without getting their feet wet.

The menu displayed before play commences gives four options: demo, one player, two player and championship match. Choosing one leads directly into the game.

A match is played in four quarters, each of five minutes duration. The team who gains first possession of the ball has 35 seconds to attempt a goal. If they don't score, the opposition automatically get the ball.

The pool takes up most of the screen, with the teams playing left to right. The enthusiastic crowd is positioned along the top of the play area behind the ref, and it is their cheers and his whistle which predominantly accompany the aquatic goings on.

The player takes control of whichever member of the team is nearest the ball, with movement possible in all eight joystick directions. Should the controlled player have the ball, pressing fire raises and swings his arm, allowing a shot or pass to be attempted. The power of the shot is controlled by positioning the joystick – a central stick produces a normal throw and left and right increase and decrease the power. Spin is achieved by pushing up or down, with the amount defined by the length of time the player holds this position. When the direction and power have been decided, releasing the fire button throws the ball.

When a goal is scored an 'action replay' is displayed to gloat or cringe over.



Although there are many, many computer sports games on the market, this is the first time I've ever seen a simulation of water polo. In truth it's very much like a 'head and shoulders' version of football, but it's smart and lots of fun (if a little tricky) especially in two-player mode. Water Polo **has some nice graphics and effects – title screen – drool, drool! – but the cheering crowd is rather poor (I was hoping they would break into the 'wave' when a player scored!) My favourite feature is the action replay that appears after a goal, which is a really nice feature – especially if you've just scored a blinder! If you're after an enjoyable and original sports simulation, try this.**



Although I cursed and mumbled when trying to master the awkward control method, deep down I was thoroughly enjoying myself. Water Polo **requires more than its fair share of perseverence, but if you enjoy the action you won't mind spending time and patience on it. Two player mode is where the game comes into its own, but those who lack a partner are still well catered for with ten levels of computer opposition. If you're after a playable sports simulation which has the same sort of lasting appeal as** International Soccer, **take a look – it's well worth it.**

PRESENTATION 82%
One or two player option and ten levels of opposition.

GRAPHICS 68%
Great title screen and effective in-game graphics.

SOUND 41%
Atmospheric, but limited spot effects.

HOOKABILITY 67%
The tricky control method is offputting, but practice makes perfect.

LASTABILITY 71%
Ten computer teams and the two player option give plenty of scope for long-term play.

OVERALL 72%
A tough and challenging, but ultimately enjoyable sports simulation.

MEAN CITY

Quicksilva, £9.95 cass, £14.95 disk, joystick or keys

The unthinkable has finally occurred – planet Earth lies devastated by nuclear holocaust. The surviving threads of humanity have gathered themselves into two separate warring tribes: semi-nomadic mutants who scour the barren countryside and city dwellers who live in the shattered remains of Concurb G-Gow.

Following a raid, the city dwellers have captured Hante, leader of the mutants. In a daring rescue attempt, his son, Sante, decides to singlehandedly penetrate the city to free his father. The task is not an easy one, as the digital key to the cell is split into four parts – with each section positioned on a pedestal deep within the city. To make matters worse, his cousin, Calte, has designs on the leadership of the mutant Tribe and sets off in pursuit – not to rescue Hante, but to kill him.

Either one or two players partake, with one player taking the role of Hante, and the other the cousin. In the one player mode the computer takes control of Calte. The split screen display depicts an overhead view of each character.

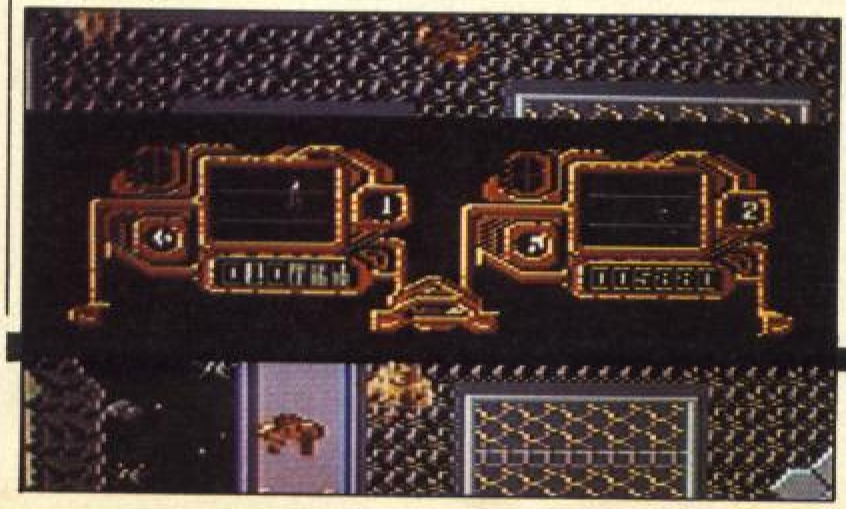
The city inhabitants are decidedly hostile towards mutants, and do their utmost to prevent the infiltrators from completing their prospective tasks. Contact with city folk depletes energy, and a loss of a life is incurred when the energy status reaches zero. At this stage, any previously collected keys return to their respective pedestals. If a character is killed by his opponent, key sections carried are automatically transferred to the victor.

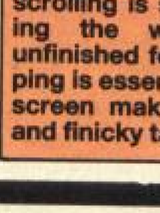
Only when a character is in possession of all four key parts can he then head for the cells to release Hante – for whatever purpose . . .



The scenario is certainly interesting, but when it comes to the gameplay, disappointment is in order. Mean City **is just another** Gauntlet **variant, and not a particularly good one at that. Its main fault lies in the ludicrously small display areas – the limited views make play frustratingly difficult. At a tenner,** Mean City **is overpriced – it just doesn't offer enough entertainment.**

▶ The small split-screens of *Mean City* showing an overhead view of both participants





There are plenty of commendable ideas in Mean City, **the most notable being the two player, split-screen display. It's a shame about the size of the screens though, the limited view leads to severe frustration at times. The characters' movement isn't particularly smooth and the scrolling is slightly jerky, giving the whole game an unfinished feel about it. Mapping is essential, but the small screen makes it a laborious and finicky task.**

PRESENTATION 71%
Effective title screen, one or two player options and an ever-useful game reset.

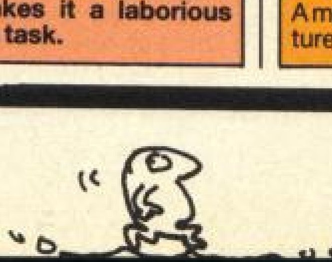
GRAPHICS 67%
Good backdrops, although the small screen is hardly conducive to sight-seeing. Poor scrolling and animation.

SOUND 58%
Adequate, but sparse effects with music limited to the title screen.

HOOKABILITY 48%
The slightly unresponsive control and hindered movement provide an unfriendly start.

LASTABILITY 43%
A challenge is provided for those who are willing to persevere.

OVERALL 51%
A merely average arcade adventure with untapped possibilities.



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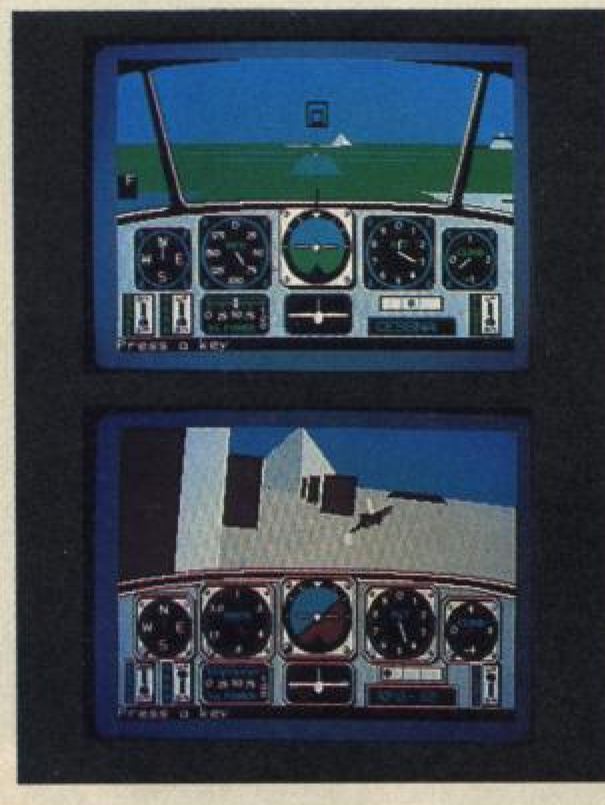



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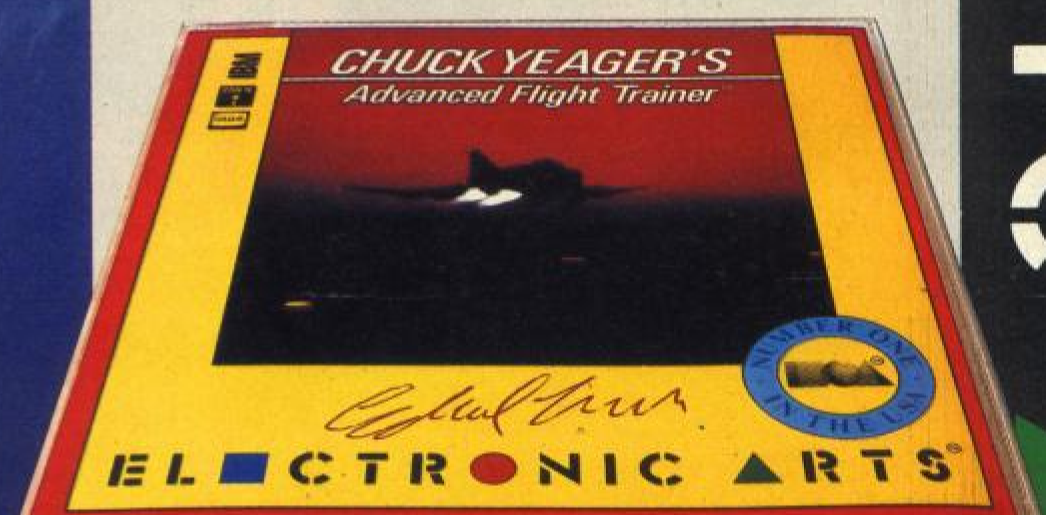


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STARFOX

Reäktor, £9.99 cass, £12.99 disk, joystick with keys

In a far distant corner of the Galaxy lie eight planets which make up the Hyturian system. Long protected by their cubic force shield, the Rubicon, peace has reigned over their peoples for many years.

That peace has now been shattered by the emergence of a ninth planet 'NONO', which has drifted into the Rubicon, carrying with it a hostile and aggressive race – the Star Thugs. A hero is sought to purge the system of the Star Thugs and thus bring peace once again.

A solo player takes the role of Hawkins, pilot of the legendary Starfox space fighter and champion of peace. The Starfox is a fully adaptable fighter, complete with state-of-the-art weaponry and guidance systems. The mission is viewed in first person 3D through the main cockpit display, with the control panel and rear scanner beneath.

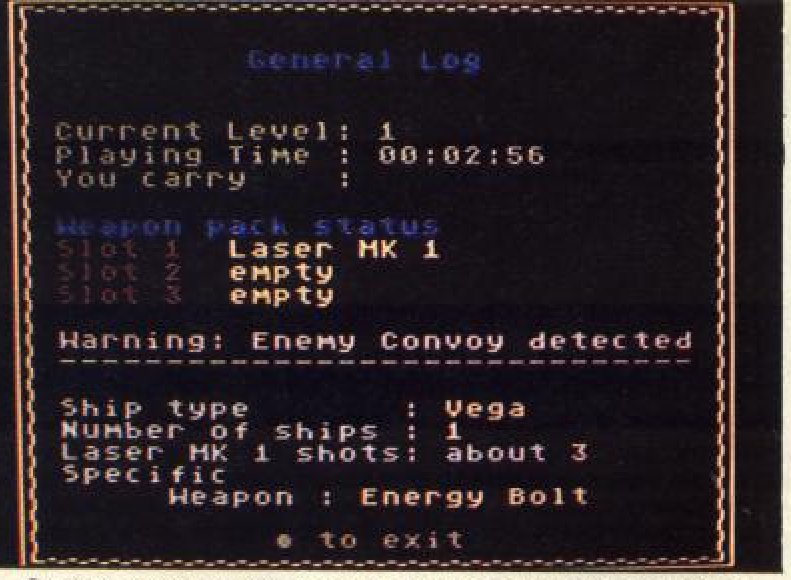


First impressions aren't all that favourable, but once you sit down and start playing, it's very easy to become totally engrossed with the action – especially when Starfox is in a middle of an enemy convoy and ships are swarming all around. The 3D effect of the alien craft as they swing in and out of the screen is great, and the feeling generated as you fly through space is quite thrilling. The main niggle is that the joystick control isn't 'pilot' style, but oddly enough, it's surprisingly easy to master. Starfox is definitely the best Star Raiders game available on the 64, and requires more than just a quick trigger finger to complete.

The ship's current position in space is constantly displayed as a series of co-ordinates relating to Rubicon's interior X,Y and Z axes. A 'holographic projection' of the entire cube can be displayed, showing the spatial positions of the Starfox and planets within it, while the joystick turns it, allowing the ship's flight path to be altered to follow a direct path through the freshly rotated cube.

The Starfox's fuel and shields are constantly drained by attacking vessels, ice crystals and electron storms, but may be refuelled by visiting one of the motherships in orbit around each of the eight planets. The positions of these planets are initially unknown, but once a planet has been located (by flying through its local space), its co-ordinates are stored in a secondary log, allowing the pilot to relocate the planet easily through the autopilot. Engaging the autopilot guides the ship to the planet, but a worm hole, a long series of suspended frames, must be successfully negotiated before arriving in orbit. Hitting a frame when flying down the worm hole reduces shield energy. When the Starfox is safely through this defence system it is flown to within docking range of the mothership, to be automatically refuelled.

During the docking, the weapons system can be updated. A menu appears detailing equipment available, and if desired items may be added to the second and third weapons slots. Care must be exercised in weapon choice because some don't necessarily increase the ship's destructive power. Also, the more effective weapons are copied by the Star Thugs and used against Starfox on the next level.



► *Starfox's* general log – the next one up from a Captain's log we assume!



Starfox should certainly appeal to those who enjoy exploring space and blasting enemy craft. I particularly liked the strategy of updating weapons – choose wrong and those aliens can get real mean! The holocube effect, though original, proved rather awkward when it came to exploring particular corners of the systems. This aside, the action is exciting, with some fast and furious dogfights, and plenty of depth to keep you going for quite some time. If you fancy boldly going where no man has gone before and blasting hell out of what you find, try this – it's not half bad!

The mission has eight stages, each with a specific goal, and Hawkins is under a time limit to complete them all. Destruction of 60 Star Thugs effectively ends the first mission and once this is accomplished, the cockpit head-up display shows a level completed sign, whereupon the Starfox should be flown to the edge of the cube. On hitting one of its faces the sign changes to level two, and the Starfox heads for the cube interior once more. The aim of the next level can be obtained from one of the Motherships, where a sheet appears describing the task ahead.

The ultimate aim of the mission is to actually locate the ninth planet NONO, in as short a time as possible, so that the Star Thugs may be dealt with directly.



I was pleasantly surprised by Starfox. The vector graphic ships so effectively used on other formats have been replaced here by a smart solid graphics routine which allows the action to whizz along at a fair pace. It's very much like a speedy Elite and can get hectic at times, with loads of alien craft criss-crossing in front of the screen. The graphics are varied and the many effects are polished and unusual. There's a fair amount of variety in the gameplay, and the inclusion of specific missions really makes it a challenge for avid shoot 'em up fans. My only criticism is that at times there's little to do but fly around and hope to detect a planet, since to complete the game you need to find them all. Still, I got through to the fourth level with few problems – and I was quite happy to keep going too.

PRESENTATION 82%
Adequate documentation helped by plenty of on-screen information. Useful 'save to disk' option. It's a pity about the reversed pilot controls, but this is soon overcome.

GRAPHICS 79%
Reasonably effective solid graphics combined with clever effects.

SOUND 45%
Sparse sound effects throughout and an average title tune.

HOOKABILITY 78%
Rapid and addictive blasting action proves quite enthralling early on.

LASTABILITY 79%
The eight mission scenarios should keep most people coming back for more – especially disk drive owners.

OVERALL 82%
Splendid space action with a good dose of strategy.

► The main view from the Starfox's cockpit, with an alien vessel closing in for the kill



TEST

πr^2

Mind Games, £9.95 cass, joystick or keys

Due to a strange and inexplicable illness, Professor Storm is losing his intellectual prowess at an alarming rate. To remedy the situation, the unfortunate chap has to collect all his intellectual thoughts and put them firmly under control. This means that he has to travel through his own mind, which is made up of interlocking cogs, and reconstruct the scientific formulae he once took for granted.

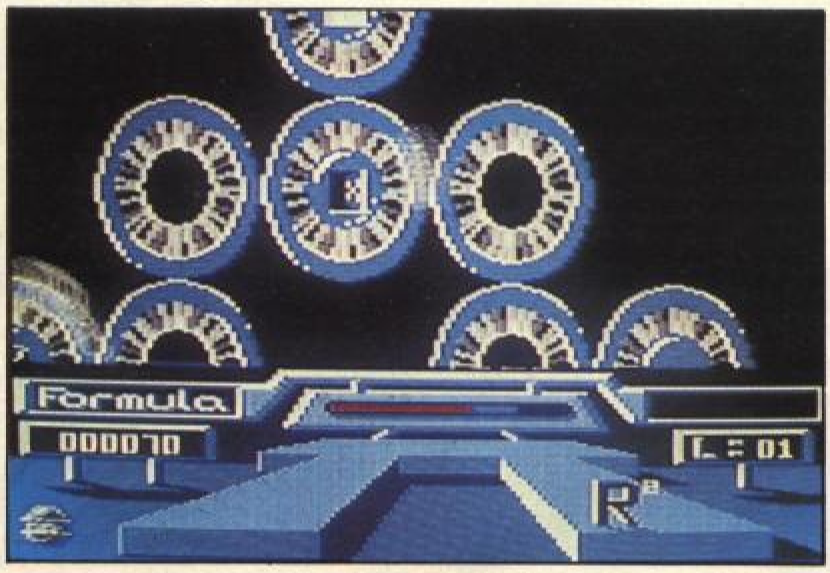
The scrolling screen displays a series of rotating cogs, with Storm travelling either clockwise or anticlockwise around their rims. Speed increases when travelling with a cog's motion, while movement against has the opposite effect. Should Storm stop moving, he rotates at the same speed as the rim. Pressing fire when the Prof reaches an intersection between a pair of cogs moves him from one to the other.

At the start, a formula is displayed, and when it has been memorised the fire button is pressed to begin. Parts of the formula found at the centre of some of the cogs and are automatically collected when the Prof runs along the entire edge. When all the components of the formula has been collected in the correct order, Storm moves onto the next, more complex screen. If the formula is wrong, the Prof loses one of his five lives and starts the screen over again.

Storm's routine task is hindered by stray, distracting thoughts. Some journey predictably on the cogwheel's rims, but others switch randomly from one cog to another, or even home in on the poor man. If these touch Storm they reduce his IQ, represented as a diminishing bar at the side of the



Initially Pi is fun to play. The graphics are nicely drawn and very colourful, and together with the pleasing tune they give an extremely pleasing overall effect. The gameplay is incredibly frustrating but remains constantly addictive as screens are solved – and there's always the feeling that you have to go back 'for just another go'. Those who enjoy puzzle games should find Pi very much to their liking – try it out.



► **Original gameplay combined with effective graphics make this a wheely nice game – groan!**



Ah! A breath of fresh air wafts through the office! Pi is that rare type of beast which is occasionally spotted prowling the software jungle – a highly original and very playable game. The gameplay has been extremely well thought out, and the pitch between puzzlement and arcade action is absolutely perfect. The screen layout is aesthetically beautiful, and the playing area is just the right size – big enough to see what's going on, but not quite big enough to see where everything is! I thoroughly enjoyed playing Pi, and although it won't appeal to everyone, it's definitely worth taking a look just in case you're one of the privileged minority.

TAI PAN

Ocean, £8.95 cass, £12.95 disk, joystick or keys

Tai Pan, the officially licensed game of James Clavell's blockbusting novel, is set during the mid 19th century, when the eastern seaways teemed with trading ships.

The player takes the role of hero Dirk Struan, a merchant intent on becoming a rich and powerful *Tai Pan* by commerce – either legal or illegal. The money-making quest takes place across a series of flick-screen backdrops, with icons used to direct trading proceedings.

Dirk starts penniless, but a visit to the local town of Canton secures a loan of $300,000, repayable in six months on pain of death. The sum is sufficient to buy a ship – either a lorcha (smuggling ship), or a superior clipper with more cannon and crew. Unfortunately a heavily armed frigate is out of range – at first.

Manning the ship comes next, and the crew is made up of either mercenaries, or far cheaper press-ganged labour. Inns are the best places to find the latter, and a club is necessary to 'persuade' a drunken sea dog to join. However, indiscriminate press-ganging can lead to gaol and execution if the police hear of Dirk's illicit actions. Another disadvantage of press-ganging is that conscripted individuals make up a potentially uncooperative and possibly mutinous crew.

When fully manned, the vessel is loaded with such valuable objects as maps, compasses, telescopes, sextants, foodstuffs and trading goods bought from warehouses and suppliers found in towns along the coast.

In many places of trade, gambling dens are found where bets are placed on races between mythical beasts, substantially increasing funds if Dirk wages wisely. Other urban delights include a brothel and inn which are largely unnecessary except for pleasure – (what's new?).

Throughout the quest smugglers attempt to sell Dirk their highly dangerous contraband. This is very profitable when traded between ports, but carries the slight risk of gaol (and even eternal damnation if you're at all religious).

At sea, the backdrop changes to show a map, beneath which are



Tai Pan must have taken the slow boat from China – after all, it's taken months and months to get here. Well, it's finally arrived, and the burning question must be 'has it been worth the wait'? Well, the answer is, unfortunately, no. Although the programmers' ideas are full of Eastern promise, they sadly don't hit off. There are plenty of places to go, but unfortunately all the towns look the same, and sailing from one port to another becomes a tiresome chore very quickly. The action becomes repetitive alarmingly quickly, and even though I persevered, I found nothing to spark any sort of excitement – even the fighting sequences are dull. The trading element is also shallow. It's a shame that Tai Pan's potential hasn't been tapped, but as it stands it just doesn't offer enough entertainment for the money.



At long last Tai Pan is here, but it's a real disappointment, folks. The music is repetitive, the graphics are decidedly uninspiring and the gameplay is even less engrossing. Guiding a jerky sprite around a series of Chinese towns with little to do but buy, sell and die does nothing for me. After playing for a short while, lethargy soon took over, and being rich and famous in the 19th century becomes a less than desirable goal. The controls are easy to master, but when the game offers so little to the player, who really wants to spend their time playing?

► **Dirk Struan goes shopping in an old China town**





I can see the headlines now . . . 'original idea gets loose and turns into computer game'! Pi is tremendously novel and really well implemented. It's also extremely playable – a little difficult at first, but then it's such an alien environment: you don't shoot things, you don't pick things up and carry them places and you don't have to waggle the joystick like crazy! The presentation is good, with the gameplay requiring a fair amount of logical thinking as well as manual dexterity. I can see how many people would pass this over as dull, but if you've bought Zenji **or** Split Personalities **then** Pi **should probably entertain you just as much as they did.**

display. If his intelligence is entirely diminished, he becomes a moron and a life is lost.

Some wheels have fond memories or abstract thoughts at the centre, which temporarily paralyse Storm or knock a chunk off his IQ bar. Others, however, have books which increase IQ, calculators to speed up movement, a hammer which swats the next stray thought that and is encountered. If the Prof finds a trash can he's able to reshuffle the collected parts of the formula to read correctly.

When all the formulae have been assembled, the Prof's intellect returns and he returns back to normality.

PRESENTATION 88%
Well executed, including a lovely screen layout.

GRAPHICS 79%
Unusual, pretty and perfectly suited to the gameplay.

SOUND 76%
The tune isn't brilliant, but it adds just the right sort of atmosphere.

HOOKABILITY 82%
The highly original gameplay is confusing, but it's enjoyable getting to grips with the concept.

LASTABILITY 70%
Although the action is repetitive, it takes a long time to become dull.

OVERALL 84%
A novel puzzle game which provides plenty of entertainment.



After the release date came and went about four times, and the clamour had more or less dissipated, Tai Pan **finally wended its weary way into the office. The game itself is very much like an Oriental** Pirates!**. Trading is fairly innocuous; not going to raise too much blood pressure there. Sailing the China sea doesn't induce a lot of tension and the combat sequence is less than inspiring.** Tai Pan **isn't a disaster, but none of the sections are at all original and the action just doesn't grab as it should. Try it, by all means, but don't expect too much.**

seven icons, used to raise and lower the ship's sails, assess the wind direction, provide a telescope, offer a combat mode, unfurl a map of the China Seas and feed the crew – highly important, otherwise they might mutiny from hunger or succumb to scurvy.

When Dirk controls a powerful frigate, he can turn privateer and plunder other craft. Cannonballs are fired using the icons below the main display, and a disabled ship is boarded by sailing alongside and killing its Captain. Fierce resistance is experienced during a fracas, and heavy losses of crew results in Dirk's ship becoming unsailable. The same is true for the opposition – don't kill too many enemy sailors, they're needed to sail the captured ship. Occasionally other privateers attempt to take captured ships and end Dirk's quest for fortune.

As a fleet is built up, a great trading empire is founded, generating enough wealth to repay Dirk's debt and leave him rich, rich, rich.

PRESENTATION 79%
Easy to use icons and informative instructions.

GRAPHICS 64%
Unimaginative sprites skate across a series of very flat backdrops.

SOUND 67%
A repetitive, but bearable tune plays throughout.

HOOKABILITY 71%
The simplistic trading is easy to grasp, and the action is mildly compelling.

LASTABILITY 41%
The actions swiftly palls when few towns have been explored and trading transactions completed.

OVERALL 64%
A fairly good trading game which doesn't live up to its potential.



► Inside one of the eerie buildings, full of scary monsters

SCARY MONSTERS

Firebird, £7.95 cass, £12.95 disk, joystick or keys

All-American football hero Harry Johns and his beloved girlfriend Conny have been trapped on an Island by Dr Graves – a psychotic surgeon who obviously went to the same medical school as the Frankenstein family.

The good Doctor has been busy conjuring up the eponymous scary monsters, and all of the buildings on the island are inhabited by them. Each place of residence is heaving with mummies, ghosts, werewolves, vampires and witches – with Boris Karloff lookalikes also abounding in profusion.



Once again Odin have presented us with some incredible graphics – only to follow them up with abysmal gameplay. Whenever Harry is hit by a hostile he gets bounced all over the screen from monster to monster, with his energy diminishing all the time. In many cases this proves fatal to the Yank hero, and with only three lives to play with completing the game appears unlikely. Just to add the finishing touch, our review copy also had the unnerving tendency to self-abort during play – especially when I was doing well. If only Odin's artistic efforts could be channelled more constructively, Firebird would have a sure-fire winner on their hands. As it stands, Scary Monsters **is nice to look at – but too frustrating to be a worthy purchase.**

The island is displayed from an overhead viewpoint, with Harry appearing as a tiny figure to be guided around the landscape.

Harry can enter any building, be it a castle, hall or church, by simply moving towards its doorway. Inside, the screen displays a side-on view, and as Harry tip-toes along, monsters appear, causing our hunky hero all sorts of bother. Contact with one of the monstrosities sends Harry reeling back and his energy is diminished accordingly. He defends himself by firing energy bolts at the offending beasts, and he also carries the monster equivalent of a smart bomb, where a wave of the hands exorcises the whole screen of the advancing ghouls.

At the bottom of the screen there are six portraits of sleeping monsters: a witch, a mummy, a werewolf, frankenstein, a vampire and a hunchback. All are randomly concealed in buildings around the island and have to be destroyed if



Thank goodness it's not very often that I see games as bad as this. The only thing decent about Scary Monsters **is its graphics. Otherwise there's nothing of note. Even though I tried, I found no enjoyment in the gameplay – it's far to hard and frustrating. The only scary thing about this is the fact that people could possibly shell out hard earned loot for it – steer well clear.**

Harry is to escape the clutches of the evil Doctor. Monsters are destroyed by finding the correct weapon (hammer and stake for the vampire and so on) and taking it the the creature's location – a gravestone slides over the monster's picture to signal its demise.

PRESENTATION 72%
A choice of definable keys or joystick – but the map section is time consuming and more or less unnecessary.

GRAPHICS 84%
Superb interiors and animation, while the perfunctory exterior screens are a little on the bland side.

SOUND 67%
Boppy title tune and adequate, although somewhat grating sound effects.

HOOKABILITY 38%
The immediate difficulty of the game is merely a sign of things to come.

LASTABILITY 41%
The repetitive nature of both the gameplay and graphics lends itself to the heavy eyelids syndrome.

OVERALL 46%
A beautiful, but ultimately tedious arcade game.



ATTACK!

Piranha



ROY OF THE ROVERS

Melchester Rovers is under threat of closure from greedy property developers. On the eve of a special celebrity match organised to save the club, Roy's team mysteriously disappears. Unless he rescues them he may end up facing the opposition alone!

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For release schedules, please contact Helen Holland at the address below. Piranha games are available from all good stockists or, in case of difficulty, direct from Helen Holland, Piranha, 4 Little Essex Street, London WC2R 3FL. Tel: 01-836 6633.

Piranha

ZZAP! RRAP

I often find myself stumped for words for my intro every month (yes, even LM gets stumped occasionally). I mean, do you need an intro? Should I write it? Does anyone care? But Ciarán tells me off if there isn't one, so I do it. Then again, sometimes I think it's the most important task I face each month, which still leaves me stumped . . . sometimes. Anyway, looking back over the last few lines, I can see I've almost filled the alotted space, so why don't we get on with the business in hand – the letters . . .

THE IRISH QUESTION

Dear Lloyd,
I'll start by congratulating you on what is now the best computer magazine on the market.

However, I'm afraid that is not why I have written. You see ever since I started reading ZZAP! the letters column has been full of people moaning about the price of games, magazines etc.

Well I just wish some would come over to Ireland once in a while it might just make them appreciate how lucky they are.

Over here an average game costs £15 and ZZAP! costs £1.60. Also, with only one computer shop per town, the service and choice of software is terrible (only yesterday did the shop owner try to sell me a C128 plus drive for the same price as an Amiga).

Now don't get me wrong! I'm not moaning about these prices because I think £15 (never mind £10) isn't a bad price to pay for something like *The Last Ninja* – all I'm trying to say is that people should appreciate what they've got, and if they're so stupid as to buy a full price game before it's reviewed that's their own fault.

Onto the Amiga; it's my opinion that if 64 owners don't want their machine to die away bit by bit and be replaced by the Amiga we will have to start recognising the disk drive. For games to be even near Amiga standard, disks will have to be used.

Well there's my contribution (+VAT, tax and interest) so keep up the good work.

Robert O Dowd, Co Clare

So there you are, you lucky ZZAP! readers of England, Scotland, Wales and Northern Ireland. Stop moaning about software prices, or you'll be sent to Eire for a month of games purchasing!

LM

EDITOR QUESTIONED

Dear Lloyd,
You have done so many competitions in ZZAP! That I must know if the Ed is good at these questions I have for him. If so, please put the the answers in next month's ZZAP! Here are five questions . . .

1. Who invented the Electronic computer and in what year?
2. Who was the inventor of the earliest computer?
3. Who was the American president in the year 1825-29?
4. What war was fought in the year 1957-75?
5. What year was the first nuclear powered submarine? What was its name and who's was it?

Let me see the Ed do this then.

Barry Bolton, Cleveland

The Ed says that only smarties have the answer, but I think he's stalling. If any readers think you know the answers, put them on a postcard and send it to ZZAP RRAP QUIZ, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB. The first entry out of the hat when we close the competition on November 12th will receive a year's subscription (or a ZZAP! binder if the winner is already a subscriber).

LM

ARCADE (CON)VERSIONS

Dear Lloyd,
Upon reading through the pages of the July edition of ZZAP!, I came across the review of *Enduro Racer* from Activision. I think that Steve Jarratt's comments typify my feelings (and probably many other peoples feelings) about the whole genre of arcade conversions. All too often we see promises in the computer press of outstanding conversions, wasted by either wholly inadequate programming or by the sheer restrictions imposed by trying to recreate these graphically and aurally brilliant games on a computer which sadly could not hope to reach anywhere near their level of graphical and aural supremacy.

As a result of this, what we tend to find is review magazines such as yourselves quite rightly showing them up for what they are – a poor game with a title that is synonymous with a '20p a go' gameplayer's dream, which sits in an arcade in the centre of town.

It seems to be the attitude of certain houses that the name and licence will sell the game even if their end product doesn't look or play anything like the original arcade game. Added to this we get the hype which is generated by some magazines when they get wind of these forthcoming conversions.

To take an example, a few months before Christmas last year there was an air of excitement as everyone learned that there was to be a conversion of *Gauntlet*. One of the computer magazines carried a Special Preview in which it stated that this conversion would quite likely have some of the speech and a great deal of the sound effects which were to be found in the original. This preview obviously contributed to the pre-launch demand for the game. What then happened, as you well know, is that the retailers were pressured by customers when the game did not come out on time. In turn, the retailers pressured the suppliers, who pressured the publishers, who in turn pressured the authors (who, I might add, already had the pressure of having to complete the game in time for the Pre-Christmas market), all of which forced the software house to release a hurried, bug-ridden product. Therefore thousands of people received unfinished and bug-ridden copies of *Gauntlet* which then had to be returned via the retailer to the software house to be replaced by a bug-free version. But to cap it all, even though these new games were 'bug-free', they had none of the speech which was hyped for and only a few sound effects.

To sum up, I think it is high time that the software houses began to devote a fraction of the money which they spend on costly official licences to developing new and original games – which do not have to be compared in such a poor light to arcade originals.

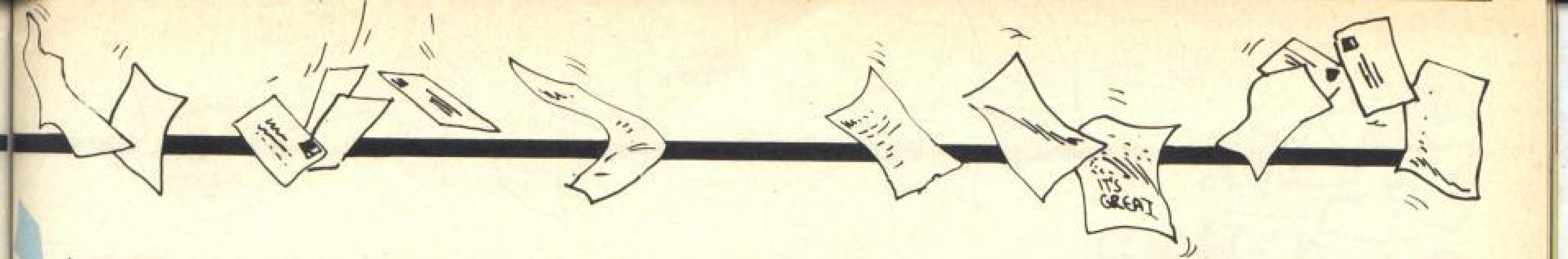
It's about time the big games houses read up on their old notes on how to use a computer to the best of its abilities – and that means programming the computer to do what it does best, not trying to program it to mimic what a dedicated arcade console does best.

It would be interesting to know if you did a survey, how many of your readers would say that they would prefer to see original Commodore games rather than arcade conversions.

Sean A Puffett, Bucks

It comes back yet again to the old story of supply and demand. As long as the public continues to buy arcade conversions in large amounts, then software houses will continue to produce them. Thanks for your letter Sean, but I really don't see the need for any more reader input on this subject, as we have covered it so extensively over the last few months.

LM



MANY THANKS TO MICROPROSE...

Dear Lloyd,
I thought that I'd put pen to paper and inform you and your readers of the excellent service I received from Microprose.

About a month ago I bought *Gunship* on disk and for about a week the game loaded perfectly, but then things started to deteriorate until I couldn't even load any of it.

I decided to send the faulty disk back to Microprose, and two days later I received not only a new disk, but the rest of the package as well.

It was nice to be treated in such a manner by a software house when all you seem to hear about them is that they couldn't care less about the games buying public. I am certain that there are some 'houses' out there that could do a lot worse than take a leaf out of Microprose's book.

Paul Warnes, Norfolk

It's really nice to hear someone singing the praises of a software company for a change. Congratulations to Microprose, and let's hope that other software houses take their lead.

LM

...AND CHEERS TO CASCADE

Dear Lloyd,
I'm writing to give my thanks to Cascade Games Ltd. About a year ago, I ordered *ACE* through the company's mail order system. Having played the game I wrote to tell them how much I enjoyed it.

Today I got something through the post which contained three posters of Cascade's forthcoming releases (*ACE 2*, *Implosion* and *Pirates of the Barbary Coast*). The package also contained a letter about why they sent this to me and a preview of their new games. There was also an offer to get one, two or three pounds off each of these games.

I've just posted my money and application for *ACE 2*, and I would advise anyone else to do the same for a great service.

So thanks again Cascade you know how to treat your customers. Keep up the good work.

Tim Crompton, Reading

Another complimentary letter about a software house! Is there something in the water this month?

LM

CUT—PRICE SOLIDARITY

Dear Lloyd,
I write to you concerning Software Projects' brave move in the reduction of their prices.

It is quite possible that the £4 cut could be been a grave error. If the venture is to succeed financially other companies must follow 'suit. Inevitably programmers' royalties would drop, so I'm sure many would consider changing software houses.

£6 can hardly be considered budget, and for that amount I can see sales changing very slightly. The pirates would stick with their copies and 'save' £6, so the people who generally buy originals would buy it just as they would a full priced game. I can honestly expect little deviation. They may also be dubious as a drop in price could mean a drop in quality.

This would change if two other major companies were to reduce their prices. This would put the squeeze where it belongs (on the full price bracket) not where it is at the moment. That is on Software Projects necks.

So Ocean, U S Gold, Gremlin, how about it?

Dave Brown, Grimsby

At this point it still remains to be seen if Software Projects' move will be successful – even they have had to retain the full price tag for products developed 'out of house'. I've also heard certain software companies talk about increasing the price of C64 games, so who knows what the run up to Christmas will bring.

LM

A NEW VOICE

Dear Lloyd,
I am new to this Commodore computer owning lark and is very puzzled at certain thing such as . . .

1. Why did it take me four C2N's and a whole March of pestering the store to get a cassette unit that actually loads my programs? The fifth C2N had a correct head alignment and it's been okay ever since (touch wood). Thanks for your *Load It* advice, it was a great help.
2. Your percentage marking is way, way too low on certain games. The first game I bought for my Commodore was Elite's *Paperboy*. When my C2N finally loaded it, I was astounded. The graphics and sound are excellent and I still play the game now four months after I bought it. Your overall mark of 44% was 30% below my personal rating.

   Before I bought my 64 I had a 128. Not a Commodore 128 however, but, dare I say it, a Spectrum 128+2. The cassette unit in that 'computer' (if you can call it that) did not load games, so I had it part-exchanged for a Commodore. This brings me on to my second mark query. After reading a review in *Sinclair User* of Mastertronic's *Zub* (which incidentally got a *Sinclair User* Classic Award), I was astounded that you only gave it 38%.

   Anyway, I bought the 64 version and the games are almost identical (if anything the Commodore version is slightly faster). I know it all comes down to personal taste, but according to your marks it is as exhilarating as *It's a Knockout* or *Xevious* which I've been told are about as exciting as watching paint dry.

   Commando you groaned, 'is a flawed conversion of a great arcade game.' I agree with you, but it is still as addictive and as exciting as many quality games. Part of this excitement is generated by the music.
3. My last point is why, oh why are Commodore games one or two quid dearer than their Spectrum counterparts. Is it that there is more programming included? Or are the software houses playing on the face that normally Commodore games are superior to their Spectrum version? It is probably due to the fact that more and more games are now TV/film tie-ins or arcade conversions. The costs are passed on to you and I, the humble punter. So we, most of us with little or no cash income) pay ten pounds (almost a third of my YTS wage) for such a wonderful conversion like *Enduro Racer*. I don't agree with piracy but I see the pirates point of view (even though I'm not one myself).

Nigel Davies, Bristol

You appear to have been very unlucky with datacorders ever since you first took up computing as a hobby – maybe you should consider buying yourself a disk drive! On the subject of different magazine's ratings (yet again), we can only give our opinion of a game's quality – which will inevitably differ from that of other magazines from time to time. Indeed, our sister magazine CRASH also thought more highly of Zub. Your last point is an interesting one though . . . why are Commodore games dearer than their Spectrum equivalent? Ocean's Gary Bracey tells us that it's because of the extra development time needed to produce a game for the C64, another opinion comes from System 3's Tim Best who claims that the difference is mostly traditional, stemming from the initial hardware price difference way back in the early Eighties when Commodore were trying to sell the 64 as a business machine.

LM

DRILLER IN THE NEW DIMENSION



ZZAP! RRap

DISK—USTED

Dear Lloyd,
While reading the ZZAPtionnaire results, I spotted the rankings for different reviewers. This shows that people have their own favourite reviewers (I find that Julian Rignall has the same taste as me). So why not give separate overall percentages from each reviewer, maybe underneath the comments.

Now, a complaint. After reading the review on US Gold's *Killed Until Dead*, I took out ten pounds of my hard earned cash and bought it. I rushed home and loaded it (cassette version by the way). So where's the 21 cases? The review stated that there were 21 cases, not 21 on disk and 11 on cassette. When you review something would you firstly state if the review is for disk or cassette, then say the differences between the version, not just the cassettes multi-load because most cassette versions of disk based games are. The cassette version lastability was only 5% less than the disks but it was ten cases short. So buck up your ideas ZZAP!, I'm not into wasting money, especially the prices games are now.

Paul Waite, Lancs

First things first. Our overall percentage is decided after what's usually a lively argument between our reviewing team. We feel that this mark should be enough of a pointer to a game's worth, and separate reviewers' marks would only serve to confuse the issue rather than clarify anything. Now to the small matter of disk-based games. It does seem that we made a mistake in our Killed Until Dead *review – sorry about that, but quite often a disk version is sent for review, the cassette only arriving later, and sometimes too late for the review to be corrected. However, when versions of a game differ we do attempt to review both cassette and disk and give a separate rating for each. Also, when a game is released on disk only we always make this very clear by publicising the fact prominently on the actual review page.*

LM

TAKEN TO TASKSET

Dear Lloyd,
Recently, in ZZAP! Rrap I've noticed a large amount of people complaining about the number of arcade conversions and unoriginal games. Well, let me tell you a story. . . .

Once upon a time, about three years ago, a new software house was set up. It was based in Bridlington, and was called Taskset. It consisted of a group of, I think, six people. They worked as a team and produced their first game, called *Super Pipeline*. The computing fraternity loved it, and as a result it featured highly in the charts. It was a breath of fresh air. It was original and playable.

Their next game, *Jammin*, fared just as well, containing 20 tunes and oodles of colour. Once again, it was incredibly original – nothing like it had been seen before. Gamesplayers, tired of *Manic Miner* clones, bought it in their droves. Other software houses were jealous of this newcomer's success, and were worried by it. I quote from the boss of another large company of the time: 'Taskset is the only other software house we're watching closely.'

Then, suddenly, public opinion changed. Their next two releases, *Gyropod* and *Bozo's Night Out* flopped, the public choosing instead to buy a dated shoot-'em-up called *Space Pilot* and other such clones. Taskset's next releases were called *Poster Paster* and *Seaside Special*. The former involved bill-sticking, whilst the latter enabled players to throw seaweed at the Government – both very original. Neither amassed large sales figures, though. The public didn't want new ideas, they wanted a six-billion screen shoot-'em-up. As an attempt at greater sales, Taskset then released *Cad-Cam Warrior*, an arcade adventure with over 6000 screens. The public didn't want that either and went for the new craze – joystick waggling games. The chart I have in front of me put *Daley Thompson's Decathlon* at number one, and Activision's *Decathlon* at number two.

Taskset's penultimate release was *Super Pipeline II*. This game was playable, addictive and witty. Just look back at Issue Two and read the review for yourself. If you haven't got Issue Two for yourself, it got 88%. By now, though, the distributors had caught on that original games weren't selling and didn't take *Super Pipeline II* on. So it flopped too. Their last game was *Souls Of Darkon*. Taskset, too, had realised that original arcade games weren't selling, and this game was an adventure. Unfortunately, Taskset had never written an adventure game before, and it wasn't of a very high standard. It is now doing the rounds as a Bug-Byte budget game.

Why can't people wise up and realise it's not the fault of software houses that conversions and clones abound, but theirs. People buy them in droves, so houses are forced to give the people what they want, or they won't survive – just as Taskset didn't survive. People refused to support this original house, so whose fault is the dilemma we're now in? Ours. The distributors are partly to blame, but they're only trying to please us, as they're giving us what they think we want.

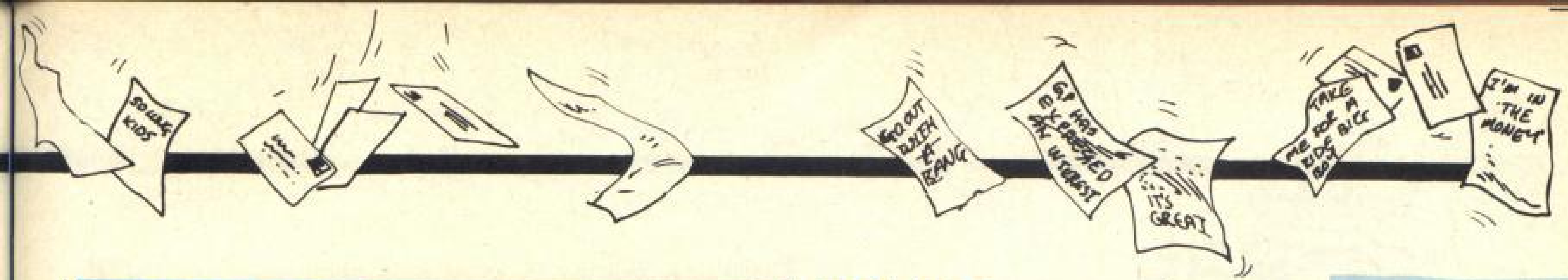
The group leader of the ex-Taskset team, **Andy Walker** has been demoted to writing *Uchi-Mata* for Martech – his creative talents are being wasted. Programmers in this country are not being given the chance to use any of their creativity. Let's do something about it, why not start by letters to major software houses telling them we're sick of the games they're producing. If it works and software houses see the light, we should get more original software and another chance to support originality. Let's not blow it this time, eh? Stop our best programmers from being turned into efficient machines to produce smaller version of games whose main attraction is their large size. Thank you for letting me speak my mind.

Dave, Londonderry

PS Jeff Minter suffers from the same lack of support. Please, please don't force him to stop producing original games. And those who write in to complain about coin-op conversions who don't buy games by people like Jeff, Andrew Braybrook and so on are hypocrites.

I can't help feeling that you're romanticising the situation a touch, not that I'm disagreeing with you about the qualities of Taskset's earlier games. But your letter suggests that Taskset was effectively killed off by a callous, uncaring public. If you read between your lines, however, it could equally imply that the company lost its way – and the truth probably lies somewhere between the two and entirely elsewhere. Neither do I disagree with you that there have been some terrible shoot-'em-ups, platform games and the like, but you're denying the qualities of hundreds of excellent ones to create a 'proof' that Taskset was ignored. I'm not sure that Taskset really was so different from many other software houses of the time, and I doubt whether it fared any better or any worse than anyone else – market forces are always the deciding factor, and, as you point out, people will buy what they want to buy.

LM



NAME THE GUILTY PARTIES

Dear Lloyd,
One simple way to improve the quality of all those mediocre games that seem to be appearing lately would be to credit the author/programmer(s) in the same way as you credit the publishing company. When you go into a record shop, you don't ask for *The Joshua Tree* from Island Records, you ask for the latest record from U2. Similarly when you buy a book, you don't ask for *Sepulchre* from Hodder and Staughton, you ask for the new thriller by James Herbert. So why should computer software be any different?

Highlighting the authors in this way would give them more recognition, more pride in their work, and hopefully make them produce better and better programs so that they will maintain their reputations. At present only Andrew Braybrook seems so well known and of such good quality that I (and probably many others) would buy a program because it was his (Jeff Minter has gone off recently). But there must be many others who could do as well, given the recognition. If a team produced the game, name the team and if possible each member because, for example, the graphics may be excellent but the programming full of bugs therefore you would look out for material from the artist but avoid the programmer like the plague.

If we don't watch out, games will become as bland and anonymous as piped Muzak. Name the guilty men! For too long have they hidden behind their corporate identities and given us rubbish.

David Mills, Manchester

I agree to a great extent that programmers should receive far more recognition than they do. However, there are far more 'name' programmers about than you've mentioned – what about Stavros Fasoulas, or Chris Yates and John Hare from Sensible Software, or indeed John Twiddy? The one possible drawback would be that programmers would begin to rely on their reputation more than on the quality of their product and standards would consequently decline. Having said that, it's down to the programmers to promote themselves and build their reputations – nobody's going to do it for them.

LM

QUO STRIKES BACK

Dear Ed,
During your comment in the *Zynaps* review, you said about Status Quo that their songs where 'all exactly the same except for a different guitar solo'. Myself, my mother, my grandparents, my best friend and my one-year-old next door neighbour are all great Quo fans. Between us we possess over 30 Quo albums and none of the songs are the same – even excluding the guitar solo.

Obviously you dislike Quo's music and this is a matter of taste (or lack of it in your case) but please, please, keep your musical views to yourself and not risk offending the millions of Status Quo fans that have existed through over two decades. So Mr Brennan, keep to what you do best – editing ZZAP! 64. Also listen to some Quo albums and educate your ears. I should also mention that I played my computer games for 24 hours recently raising almost £300 for charity – Status Quo helped to keep me going. So please check your brain before putting your mouth into gear. You already risk losing three of your readership and God knows how many more.

David Booth, Derbyshire

The Ed replies . . .
It's wrong for you to automatically assume that I don't like Status Quo on the basis of one remark made in a single comment. The fact is that I do like some of the Quo's music, but I was referring to the fact that it's quite repetitive and not very innovative – something which I'm sure that even their most diehard fan would have to admit. However, having said that, I could just as easily have referred to Curiosity Killed The Cat or Depeché Mode (oh dear, I've just offended another 5,000,000 people haven't I).

CB

THE LAST WORD

Dear Lloyd,
Firstly, I would like to mention the slagging matches between computer magazines. Why do *C&VG* and *CU* say you are childish? I don't understand them. They always make comments about ZZAP! whereas you hardly say anything about them – if anything they are the children. *C&VG*'s editor made a classic example of it by saying that ZZAP!s replies to letters were very boring. If you ask me I would rather read a detailed reply than a little comment underneath, *and* he's insulting you as well Lloyd. I think these so called 'grown up' magazines are jealous because you out-sell them by miles. Still, what do you expect from a brilliant magazine – even though I do read *C&VG* and *CU* too (I know, slap my wrists, but ZZAP! is still number one with me don't worry).

David Williams, Stoke-On-Trent

Thankfully the inter-magazine slagging match appears to have abated lately – a good thing too as it was becoming very boring and achieving nothing. Now that it's all out of the way, let's start filling our letters pages with something a little more constructive and interesting (I hope that reply wasn't too boring).

LM

TALKING HEADS

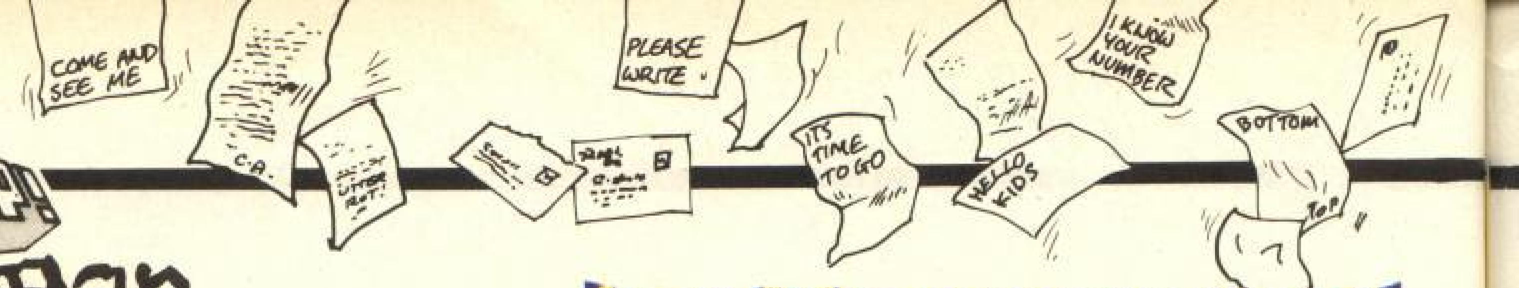
Dear Lloyd,
I'm the owner of a disk drive unit and I wondered if I could purchase a disk that cleans the heads of the drive? If so where do I get one from and how much is it going to set me back?

As everyone says, the sampler tape was brilliant (especially the Thalamusic).

Andrew Hardy, Derbyshire

There are a number of disk drive head cleaners available, so shop around and see which is the most suitable to your needs (and budget of course). If you have any trouble finding a stockist, contact Evesham Micros, they should be able to point you in the right direction.

LM



ZZAP! RRap

DISK DILEMMA

Dear Lloyd,
I first got hold of a disk drive last Christmas, and I feel that I must write in to say something about the distinct lack of disk software in the shops. It if wasn't for the ZZAP! Mail Order service I doubt if I would own any disk games at all. It's not that I mind sending off to you lot, but it would be better for me to just trot into Boots and buy them off the shelf, as it would save waiting two or three weeks. If the shops do not do something about it soon, then I fear I may be tempted to buy games on multi-load cassette (aaargghhh!!).

I realise that only a small proportion of Commodore owners have disk drives, and so the shops may be worried about stocking disk games, but they could at least stock a few. After all, disk drives are slowly becoming more common.

The only games I have seen on disk in Gloucester, London and Birmingham are *Infiltrator*, *Leader Board*, *Bounder*, *Uridium* and *LCP* (and only *Infiltrator* and *LCP* are different on disk anyway). I think that this is pretty disgusting, and I would be interested to know what you and other readers have to say.

I rest my case.

Ian Baker, Glos

This would appear to be a common problem among our disk owning readers. Perhaps the extra outlay cost of stocking disks puts retailers off them. The only way things will change is if you all make your voices heard and start to demand disk software from your local retailers. What do other readers think? Write in to the usual address and let me know.

LM

PENPALS ● PENPALS ● PENPALS ● PENPALS ● PENPALS

Jason Whittaker of 371 Stroud Avenue, Willenhall, Walsall, West Midlands, WV12 4TN would like a penpal aged around 16 years from any part of the world.

Steven Febvre of 100 Botley Drive, Leigh Park, Havants, Hants, PO9 4QZ would desperately like to have a penpal, and has asked us to state that he has an excellent software library.

Anyone with a C64 is welcome to write to **Mark Roberts** who lives at 51 Chiltern Crescent, Scunthorpe, South Humberside, DN17 1TJ who is 13 years old.

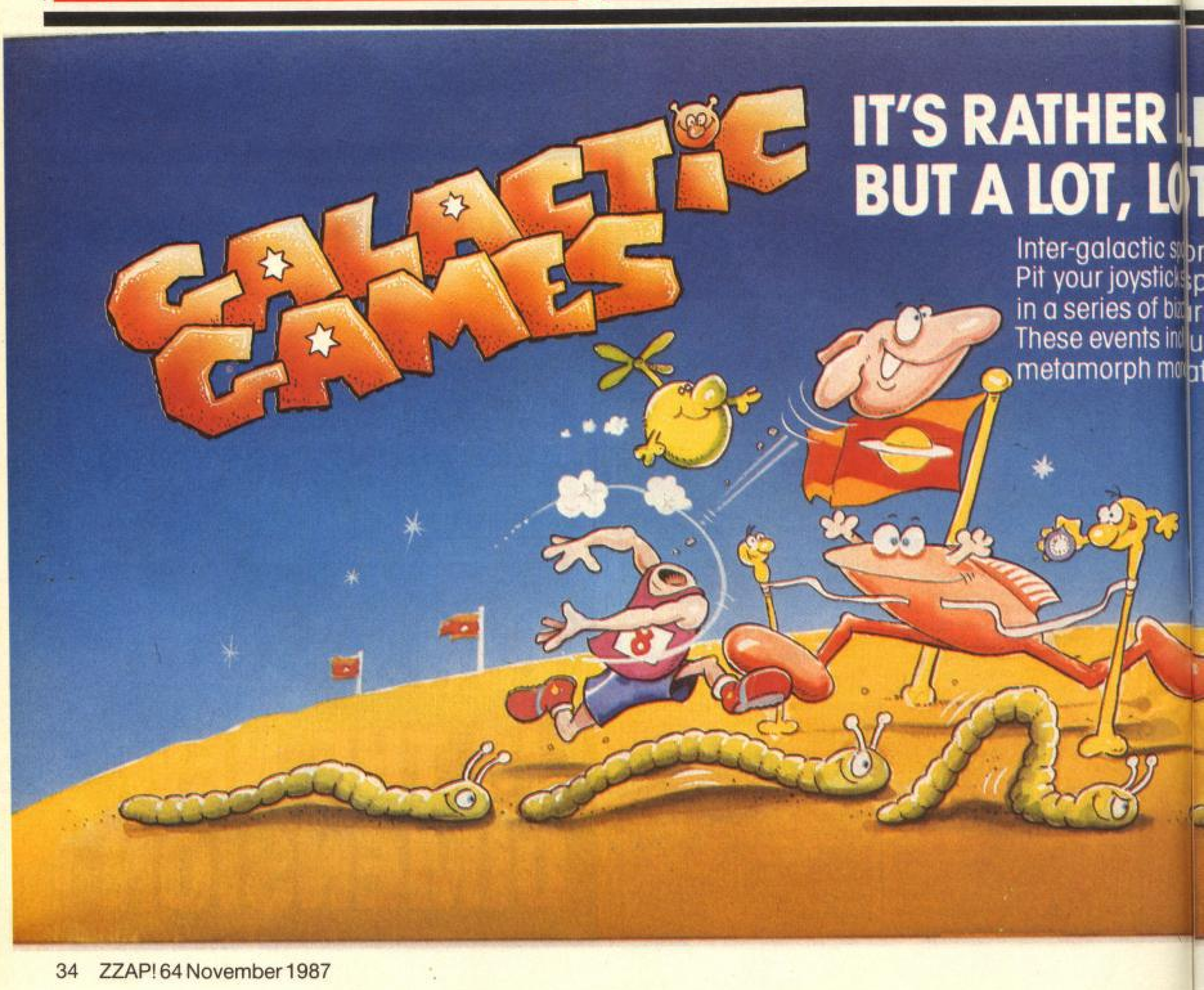
Michael Tinsley (14) of 54 Galtymore Close, Drimnagh, Dublin 12, Eire, would like to write to someone from any part of the world and says sex is unimportant.

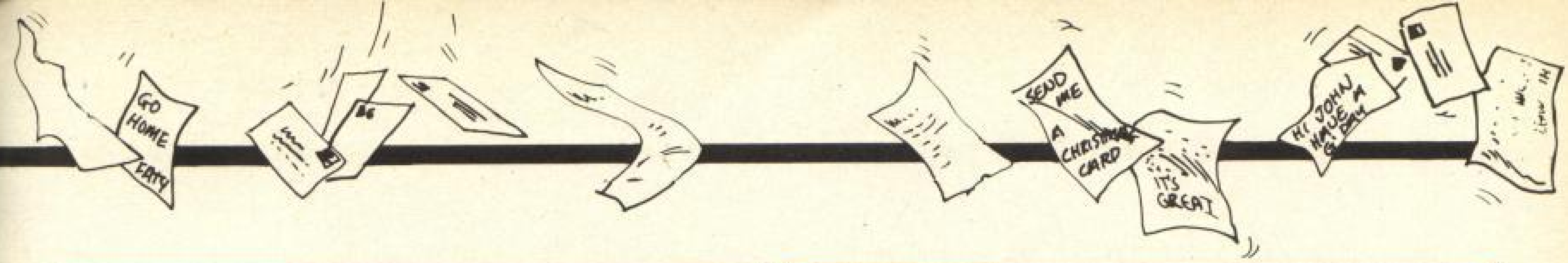
Fourteen year old **Andrew Dodd** of 37 Ryder Crescent, Hillside, Southport, Merseyside, PR8 3AE has a tape C64. His other hobbies include weightlifting and girls.

Nic Atherden of 7 Carter Street, Randwick, New South Wales, 2031, Australia, would like a penpal – but would prefer someone who uses Compunet.

Lee Carl of 19 Ravenswood Square, Redhouse Estate, Sunderland, Tyne and Wear, SR5 5JP is 13. He would like penpals from any part of the world.

Emannant IE 25E16, 10710 Jyvaskyla 71, Finland is home to **Pekka Korpela** who will write to anyone who wants to swap hints, tips and pokes for his C64 or IBM-PC.





WRITE TO REPLY

Dear Lloyd,
It has come to my attention that most of your letters in the Rrap section appear to be complaints about arcade conversions and unappealing software. If readers feel so strongly about these matters, why don't they write to the software companies with their views . . . they might listen.

In the past year I have written to certain software companies submitting my ideas. Here are the results.

US Gold (April) – no reply (incidentally I'm a club member).

Epyx (April) – no reply (surprise, surprise).

Activision (June) – I received a reply within two weeks thanking me for my ideas (though I doubt they will be followed through). I was also sent two free posters and information on future releases.

Ocean (July) – I received a reply within a week. Unfortunately this reply only gave information on the availability of posters.

My letters included a plea for the conversion of Tekhan's *World Cup* or any other football simulation.

If other gamers send their ideas to the companies, a huge demand might result in the release of the type of games which they would like to see.

Richard Clarke, Hornsey

Software companies don't usually employ mind-readers to gauge public opinion, so writing to them to express your views is useful. On the subject of Epyx/US Gold's failure to reply, Richard Tidsall informs me that they do try to reply to all correspondence, but they receive so many letters that some of them inevitably go astray. In general, companies are very receptive to public opinion, so keep writing in with your views – it can only be good for the industry as a whole.

LM

ALL I WANT

Dear Lloyd,
Constructive criticism time:

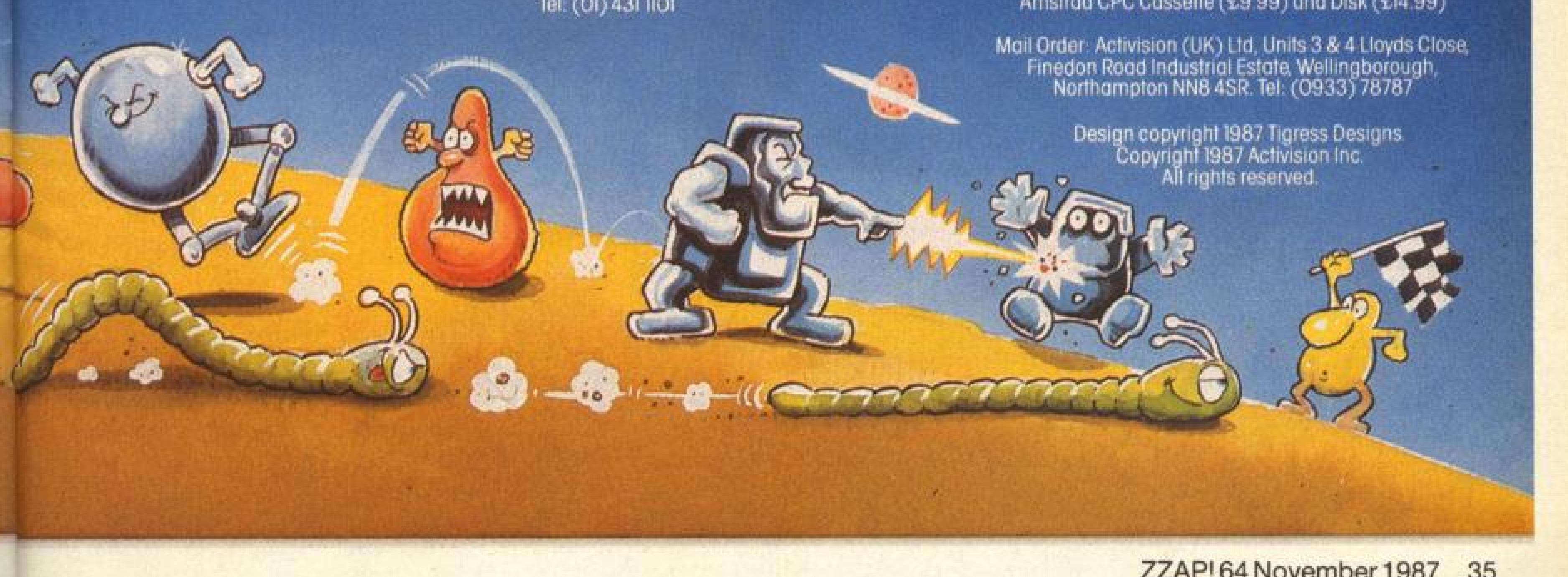
1. If I wanted PBMs and RPGs then I'd go out and buy *White Dwarf*.
2. If I wanted arcade reviews then I'd look in a computer and video games mag not a 'monthly review for Commodore Software.'
3. As for 'arcade conversions being the proverbial gods fight', then tell me how many people you know who have played *Green Beret* or *Road Runner* 500 times? (Maybe *Gauntlet* is excluded here)
4. C16, +4, Vic 20, Amiga reviews – who's going to buy a mag for six or so pages of reviews amongst the hundred or so pages of irrelevance to them. C128 reviews are alright as the rest of the mag is relevant.

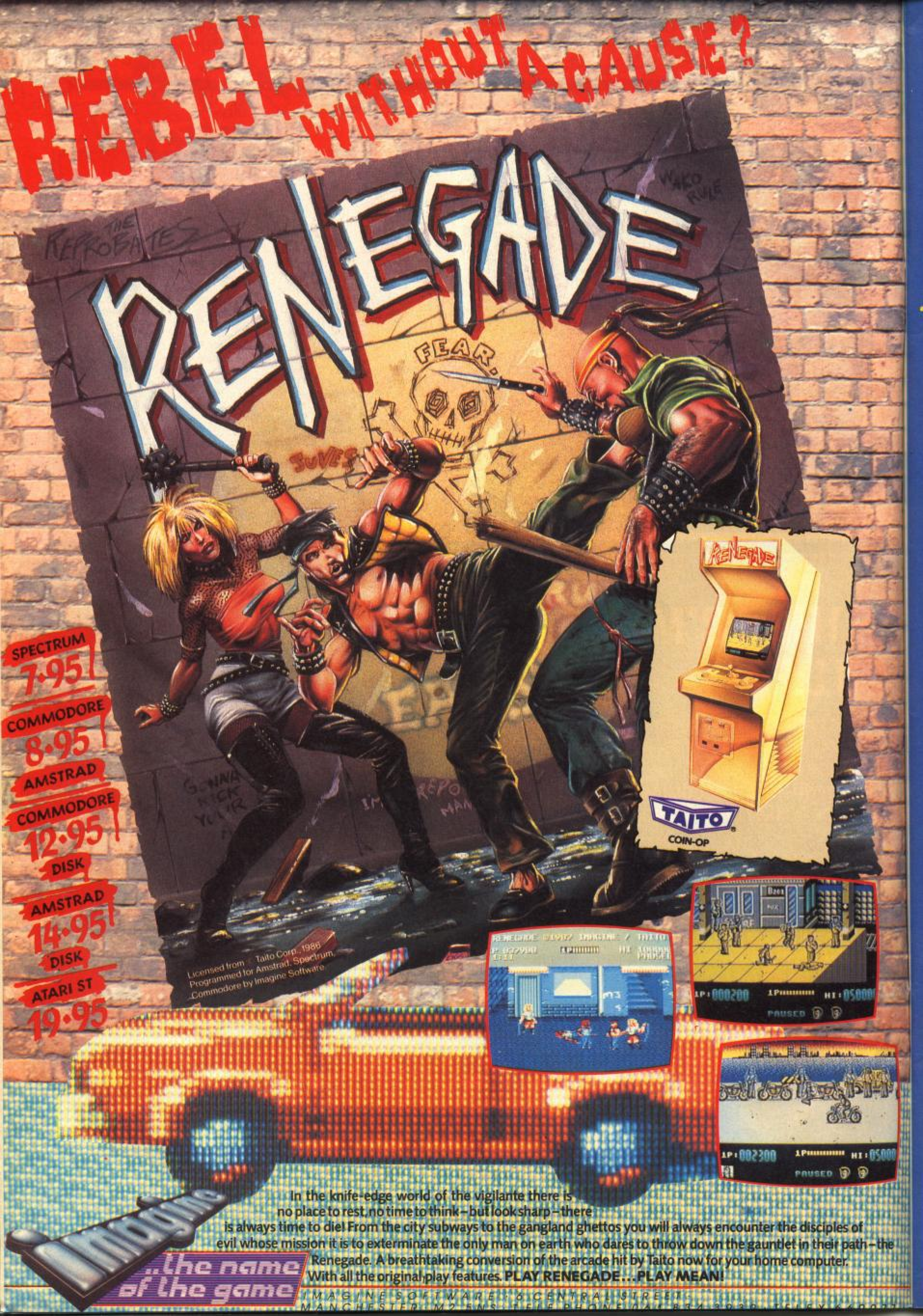
James Laurie, Northampton

PBMs, RPGs and arcade coin-ops are obviously relevant to computer gaming, and no-one's suggesting that they should take over ZZAP! But I agree that other machines are of less relevance, although there does seem to be an abiding interest among ZZAP! readers in the 16-bit machines, which have such a close connection with the 64.

LM

And with that, I'll sign off for another month, put my feet up and savour the silence of ZZAP! Towers – everyone else has gone to the PCW Show. If there's anything you want to write to me about, it's LLOYD MANGRAM, ZZAP! RRAP, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB.





REBEL WITHOUT A CAUSE?
RENEGADE
FEAR.
TAITO
COIN-OP
SPECTRUM 7·95
COMMODORE 8·95
AMSTRAD
COMMODORE 12·95 DISK
AMSTRAD 14·95 DISK
ATARI ST 19·95
Licensed from © Taito Corp. 1986 Programmed for Amstrad, Spectrum, Commodore by Imagine Software.
Imagine
...the name of the game
In the knife-edge world of the vigilante there is no place to rest, no time to think – but look sharp – there is always time to die! From the city subways to the gangland ghettos you will always encounter the disciples of evil whose mission it is to exterminate the only man on earth who dares to throw down the gauntlet in their path – the Renegade. A breathtaking conversion of the arcade hit by Taito now for your home computer.
With all the original play features. PLAY RENEGADE... PLAY MEAN!
IMAGINE SOFTWARE · 6 CENTRAL STREET ·
MANCHESTER M2 5NS

HIT ME WITH YOUR BEST SHOT

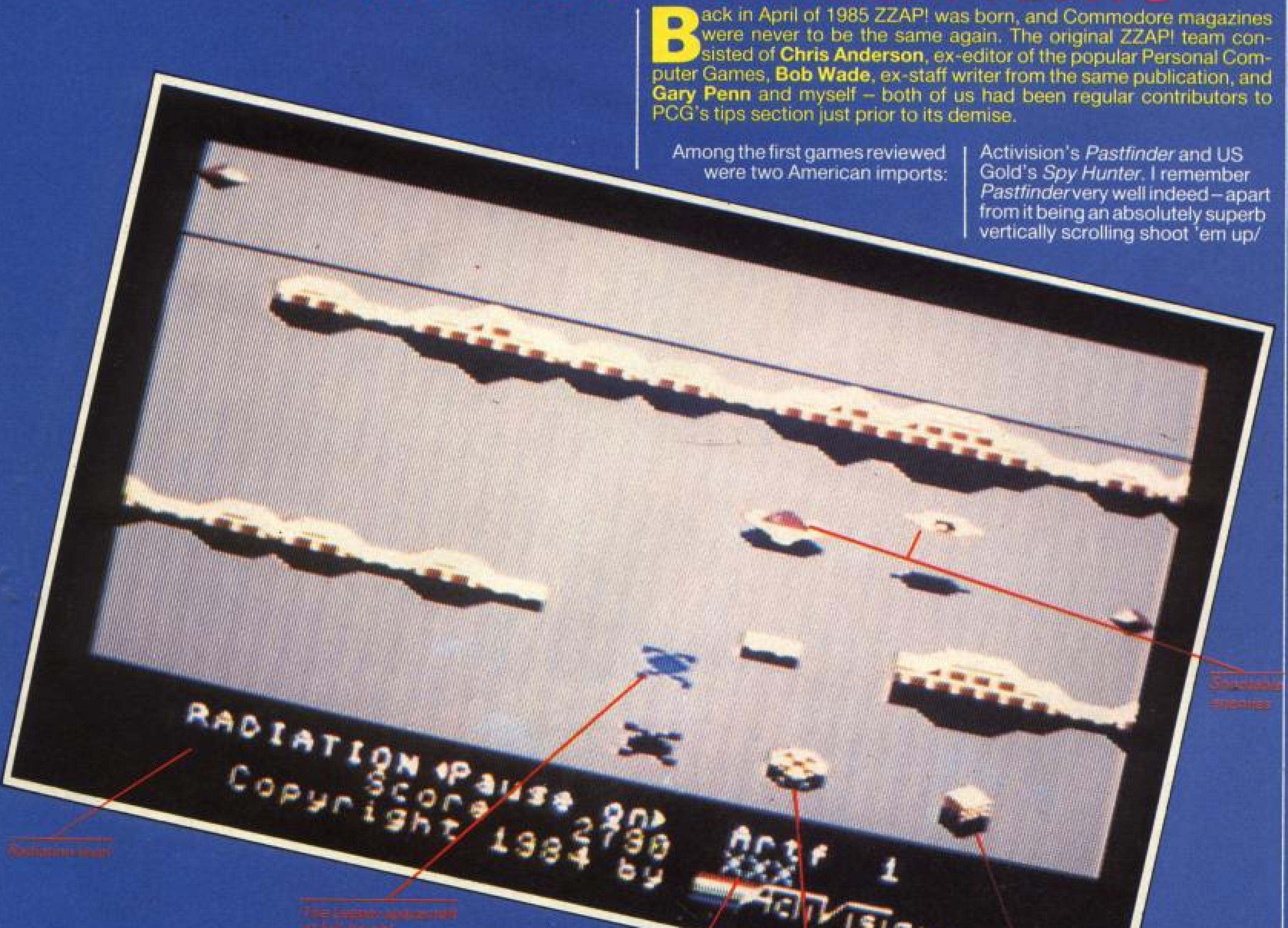
A History Of The Shoot 'Em Up

The history of Commodore 64 shoot 'em ups continues . . . as Julian comes right up to date with his personal views on the greatest shoot 'em ups that have appeared during ZZAP!'s brief, but bright history

PART TWO – THE ZZAP! DAYS

Back in April of 1985 ZZAP! was born, and Commodore magazines were never to be the same again. The original ZZAP! team consisted of **Chris Anderson**, ex-editor of the popular Personal Computer Games, **Bob Wade**, ex-staff writer from the same publication, and **Gary Penn** and myself – both of us had been regular contributors to PCG's tips section just prior to its demise.

Among the first games reviewed were two American imports: Activision's *Pastfinder* and US Gold's *Spy Hunter*. I remember *Pastfinder* very well indeed – apart from it being an absolutely superb vertically scrolling shoot 'em up/



▶ Back in Issue 1, the incredibly playable *Pastfinder* bounced its way to sizzlerdom

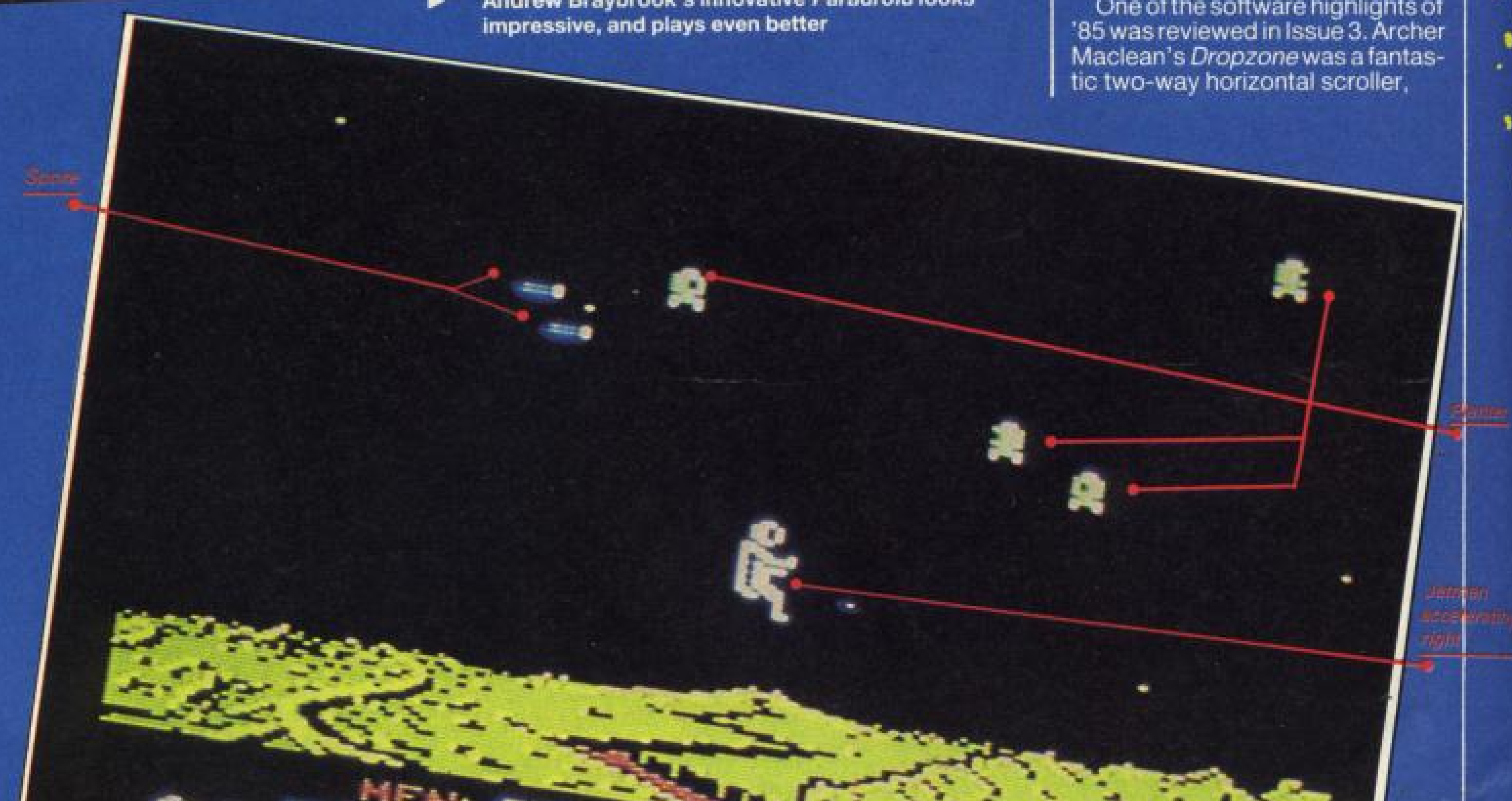
HIT ME WITH YOUR BEST SHOT

A History Of The Shoot 'Em Up





► Andrew Braybrook's innovative *Paradroid* looks impressive, and plays even better



► The smooth-scrolling fast-blasting *Dropzone* – arguably one of the best shoot 'em ups on the 64

exploration game, it was the first game I ever reviewed! The player takes control of a Bouncing Leeper terrain craft, scouring a surreal landscape in search for artifacts. There's plenty of depth and the gameplay is beautifully designed – if you ever see it lying in a bargain bin, buy it . . . it's a classic.

Spy Hunter is a good conversion of the once-popular Bally arcade game, providing plenty of amusement as the player shoots and bumps cars and motorbikes off a vertically scrolling road. *Elite* was also reviewed in Issue 1 and Bob Wade awarded it the first ever Gold Medal. It's not quite a 'pure' shoot 'em up, but still deserves a mention – it gave many people hours and hours of enjoyment.

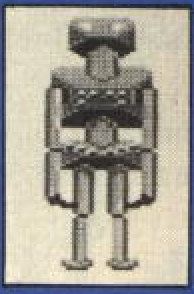
Chris Butler, author of *Space Harrier* and *Commando* had one of his first games reviewed in Issue 2. *Hypercircuit*, released under the auspices of Alligata, is a multi-directionally scrolling shoot 'em up which does nothing to push back the limits of the '64, but still offers plenty of fun and frustration.

One of the software highlights of '85 was reviewed in Issue 3. Archer Maclean's *Dropzone* was a fantastic two-way horizontal scroller,

very much in the vein of *Defender* and *Stargate*. The player took control of a 'Jetman', who patrolled Jupiter's moon 'Io' in search of lost scientists. Hordes of unusual, fast-moving hostiles made the going very tough – especially on the higher levels. *Dropzone* was incredibly playable, requiring fast reflexes and great manual dexterity to survive.

After the highly controversial *Raid Over Moscow*, Access began work on a sequel to *Beach Head*. When US Gold finally bought it over the Atlantic during August '85 it was no disappointment. The imaginatively named *Beach Head II* featured four different scenarios, amazing digitised speech, and animation that has to be seen to be believed. Although the gameplay wasn't particularly spectacular, there was a two-player 'head to head' option which proved incredibly competitive! Surprisingly, *Beach Head II* wasn't as successful as its predecessor . . .

► **Paradroid**



High quality shoot 'em ups were in short supply in the Autumn period of '85, and the only one of any note, **Andrew Braybrook**'s superb *Paradroid*, appeared in Issue 7. The game's development had been covered in our first *Diary of a Game* feature, and ZZAP! awaited the finished product with trepidation. Fortunately we weren't disappointed, and the highly original *Paradroid* was awarded a Gold Medal – and quite rightly so! Some people didn't agree (as usual) and claimed that we had given the game excessive ratings just because of the diary feature – rubbish! Braybrook's multi-directionally scrolling shoot 'em up is one of the 64's all-time classics.

Things got better just before Christmas, with shoot 'em up fans being well catered for during December. **Jeff Minter** returned to the software scene after a seven month break with *Batalyx*, his first game since the highly disappointing *Mama Llama*. After ZZAP!'s rather amusing 'contretemps' with Minter following the less than favourable *Mama* review, it was



► ***Batalyx* – wild and whacky action . . . 'Minter style'**

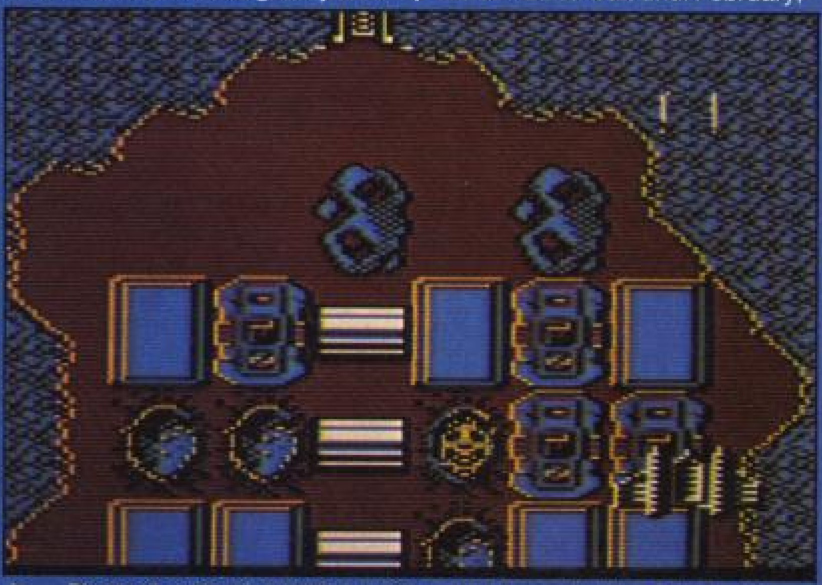
thought (mainly by Minter fans) that *Batalyx* would come in for some heavy criticism – a Sizzler review and three highly enthusiastic comments said otherwise. The gameplay was typically Minteresque, with the player required to complete six weird and way-out sub-games in order to defeat the evil Zzyaxian empire. The marvellously original graphics and sound were merely the icing on the cake.

Also reviewed in Issue 8 was Martech's *Crazy Comets*, a fast and furious blaster based on the cult arcade game, *Mad Planets* (there aren't many about these days – apart from one in Blackpool – but if you ever see it, play it).

The third shooter of the month was Rino's graphically spectacular *Z*. It was very similar to the old arcade game, *Time Pilot '84*, and had the pilot of a tiny fighter battling hostile craft across a series of five beautifully drawn multi-directionally scrolling bas-relief landscapes.

Another three months passed and the shoot 'em up scene gradually quietened down, until, in Issue 11, Andrew Braybrook's *Uridium* was reviewed. This high quality two-way horizontally scrolling shooter featured more bas-relief graphic backdrops as the pilot of a Manta spacecraft flew across a series of huge space Dreadnoughts. The slick presentation, silky smooth scrolling and arcade style graphics seduced us all, but we found out later that it did become repetitive surprisingly quickly . . .

By May of 1986 the severe shoot 'em up drought was bought to an end by Firebird's superb budget *Gravitar* clone, *Thrust*. This blaster saw the player take control of an *Asteroids* craft, flying down to the surface of a series of planets to pick up pods and destroy factories. Later levels required the negotiation of underground caverns, and reverse gravity and



► **Plenty of vertically scrolling excitement is generated by FTL's *Lightforce***

invisible landscapes challenged even the most competent of players. At the time, *Thrust* was an incredible budget offering and offered unprecedented value – it's still exceptional by today's standards. By the way, it's rumoured that Firebird are working on a sequel at this very moment . . .

1986 certainly didn't seem to be the year of the shoot 'em up. From May to September there was nothing of note, although at the Commodore show two pre-production games were bought to the ZZAP! stand by programmers looking for publishers. The first was called *Proteus*, a vertically scrolling *Starforce* clone which was renamed to *Warhawk* and later released on Firebird's silver range. That one was certainly a breath of fresh air . . .

But better still was a program bought by a strange looking long-haired fellow in chequered golfing style trousers. He approached me and said 'hello-o-o, I am from Feenland and haf got wery bit good gem to show.' Indeed, *Rainbow Warrior* as it was then called was very impressive, but it was several months until it was finally released . . .

The October edition of ZZAP! saw the completion of Jeff Minter's *Iridis Alpha*. The production of this incredibly fast two-way horizontally scrolling blaster had been followed in Jeff's 'Diary of a Game' feature which had been published in ZZAP! every month, and the final product was well worth the hype. The player patrols a long split-screen planet in a Gilby Robot Fighter – a highly original craft capable of flying and walking. The player warped from one screen to another, blasting aliens to keep the Gilbies 'entropy' status in the balance. Yes, it *is* complicated, but it's truly incredible to play. There are also two 'sub-games' – couple those with the amazing sprites and sound effects, and add it to the ultra-fast, dextral gameplay and you've got one of the best shoot 'em ups of all time. I love it!

A new company called Thalamus released its first game in November, a horizontally scrolling blaster called *Sanxion*. It was written by a Finnish programmer called **Stavros Fasoulas**, and was originally called *Rainbow Warrior* . . .

By Christmas time the shoot 'em up supply had all but dried out, and we all had to wait until February, for FTL's vertically scrolling *Light Force* to give our trigger fingers a chance to work-out. A rip-roaring **Rob Hubbard** soundtrack, unusual graphics and fast action puts this one head and shoulders above the competition.

The following month, Issue 23, saw Denton Design's *Mutants*, released on the Imagine label. It's an odd cross between *Psychedelia* and a shoot 'em up, which requires the player to enter a series of biological holding pens in space and destroy the highly virile mutant creatures that live within.

A second for both Thalamus and programmer Stavros Fasoulas was *Delta*, a glossy 'progressive' scroller in similar style to the arcade game, *Nemesis*. Also reviewed during April was *Firetrack*, an incredibly playable vertical scroller which didn't get the recognition it deserved.

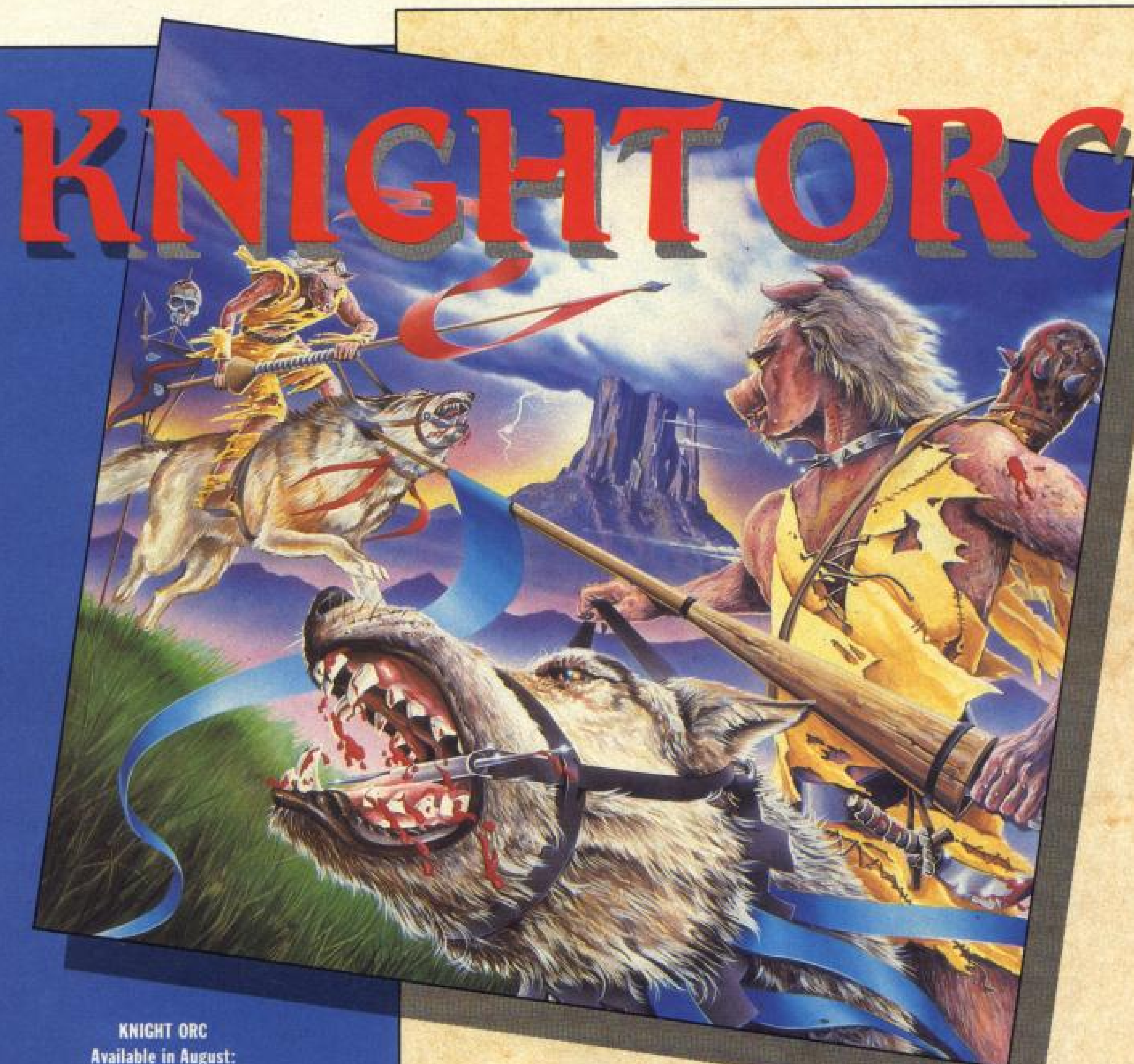
Getting closer to the present come two superlative budget games, *Void Runner* and *POD*. The former was a colourful, fast and frenetic Jeff Minter game which really tests the reflexes, and the latter is another colourful, fast and furious . . . well, you get the idea! Both are exceptionally good, and offer plenty for those who can't afford full-priced games.

Nemesis also appeared during May, after much hype and delay. Fortunately it's very similar to its arcade counterpart, although it did have an incredibly easy to find cheat mode (and hundreds of letters flowed in to the tips section explaining how to find it).

Over the last few months we've been treated to Imagine's superb *Slap Fight* (the arcade version is great fun), Hewson's *Zynaps* and Martech's very loud and colourful *Mega Apocalypse* – but what to the future?

Well, the new Sensible Software product, *Shoot 'em Up Construction Kit*, which should be in the shops by the time you read this, looks like the be-all and end-all of all vertically scrolling shoot 'em ups. Now you don't need to buy one – just think about what sort of game you'd really like to be playing and build it yourself!

To keep ahead of things, programmers will have to produce some really spectacular and original shoot 'em ups. Which should mean that 1988 will be a boom year for blasting fanatics . . .



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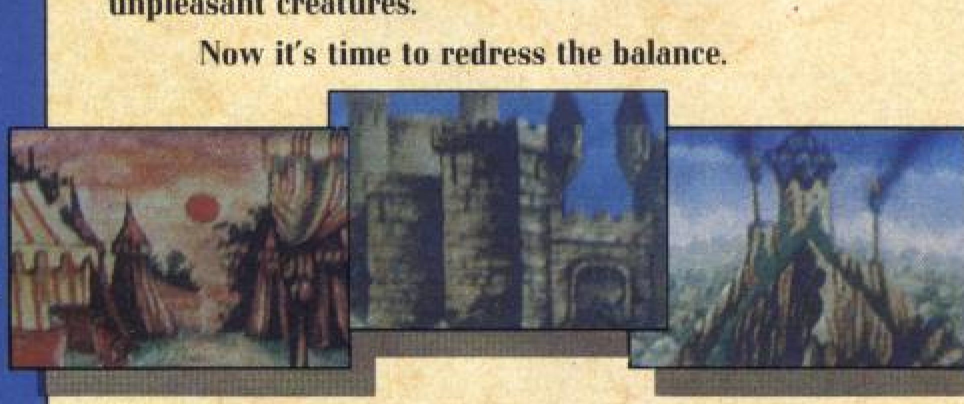
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But be warned adventurers, for all is not as it first appears in . . . Knight Orc!

Screen shots taken from the Amiga version.

adventure



Stepping into the moccasins of the unworldly wise White Wizard may seem a daunting task. He has set a standard by which all adventure reviewers and their reviews should be judged . . .

ENTER THE HARLEQUIN.

Devotees of the ZZAP! adventure section will be pleased to note that although some changes are to be made, the basic ingredients should remain the same. In-depth reviews of the latest available games are to be the backbone of the column and the ever-growing Clever Contacts will stay. We're also introducing a new hints and tips section, THE VALE OF HOPE, which will include more help for more games, detailed maps and a serialised solution of a particular epic each month. We begin with the US Gold/Adventuresoft science fiction quest – *Kayleth*.

Any gossip I can glean from the world of adventure will be passed on to you as soon as possible in a section entitled HARLEQUIN HEARSAY, this will hopefully keep you up to date with the latest releases and information. The EXAMINE ALL section will be an opportunity for you to air your views and debate points of interest with fellow adventurers.

WITCH HUNT

Classic Quests, £12.95 cassette, £14.95 disk

Classic Quests are a company I am unfamiliar with, mainly because most of their adventures have not yet been released in the UK (although I'm told this situation is soon to change). However, one of their games – *Witch Hunt* – is now available here from all good (enough of the advertising rubbish – Ed).

Sorry, back to the game . . . You play the part of Filbur Apse, a person who gets a kick out of upsetting his fellow man. During one of your particularly obnoxious attacks on an innocent passer-by, you discover – to your horror – that the victim is in truth a wizard in disguise. Now we all know wizards are not renowned for their patience, and this one is more than a little upset by your antics. He retaliates by casting a spell on you which has the effect of making you appear to be a nice guy on the outside, while underneath you remain the same obnoxious little Filbur – this may not appear to be a particulary nasty hex, but it does cause more than its fair share of problems.

It transpires that there is only one person who has the power to return you to normal – an old witch by the name of Esmerelda Hawkins . . . unfortunately she appears less than keen to help you out (typical of all the witches I've ever met!). On your arrival at her domain, the crone gloatingly informs you that she does not really have time to deal with your trivial problems. However should you be successful in finding all the necessary ingredients, she just might agree to perform the spell on her return. From here on your quest is clear.

The game opens at the point where the witch departs, leaving you outside the wooden door of her cottage. The problem of entrance is none too difficult if you can pull a few strings, and once inside many objects are yours for the taking. The arcane law book is most important, containing a list of the ingredients you require for the spell. This is found quite easily, but the same cannot be said of the constituents. The area surrounding the cottage is mostly made up of woods containing differing trees with the odd hilly bit and occasional cave. A certain atmosphere is created by the lengthy location descriptions, although the access points to and from certain places are a little illogical. The adventurers favourite verb is well catered for here with most objects in the descriptive prose being EXAMINEable.

A little more attention to detail would have been nice. For example; trying to get the shopping trolley results in a negative response with the message 'I'm not logging(?) that about' and examining the oil produces the reply 'I see nothing special about a oil.' The lark seems to have poltergeistic powers as you can hear the thing even when you have expired. Thankfully none of these quirks deter too much from the enjoyment of the game.

The parser is just about adequate ▶

– understanding such input as 'Put the apple in the bucket' and 'Throw the newspaper at the toad.' Commands may be linked with a comma, and phrases such as 'Get apple, toad, cap, bottle' are handled easily. 'It' is also understood, although confusion reigns occasionally when a previously typed noun is used in place of the current one.

Saving and restoration of games is carried out either to Cassette, Disk or Ram, and macros may be created for those inputs which you use most often throughout the game, Inventory or Look for example. Other useful commands include Brief, Verbose, Quit (which unfortunately resets the computer), Help and Again. There is also an assumed verb function which repeats the previous verb if one is omitted from the current input.

Classic Quests claim that *Witch Hunt* is only the first release of many, and if the standard is at least matched in future games then the company shouldn't have too many problems. The only major objection I have is the price, £12.95 is very expensive for a single load cassette adventure . . . perhaps too expensive.

ATMOSPHERE	62%
INTERACTION	61%
CHALLENGE	64%
OVERALL	68%

STATIONFALL

Infocom, £24.99 disk only

Contemplating your latest thrilling assignment to pick up yet another supply of forms, you drift back in your mind to a happier time some five years ago. Alone, a lowly Ensign Seventh Class, shipwrecked on Resida (a supposedly deserted planet) you had a chance meeting with an enthusiastic little droid named Floyd. The two of you soon became friends and together uncovered the planet's mysteries – eventually bringing it back from the very brink of destruction. The officials at Stella Patrol were so pleased with what you had achieved that promotion was automatic. Naturally, you thought that the company would then become more like the image portrayed in the ads before you joined – romantic, daring and exotic . . . how wrong you were!

The promotion brought you up to the rank of Lieutenant First Class, with new duties including collecting and dispatching forms, including the 'Request for Stella Patrol Issue Regulation Black Form Binders Request Form' forms which you have been assigned to pick up today.

Stationfall opens with you on deck 12 of the SPS Duffy – the administrative section. Armed only with three forms, an ID card, a chronometer and an all-weather uniform, it's your task to find transport and fly to Space Station Gamma Delta Gamma 777-G 59/59 Sector Alpha-Mu-79. However, to ensure a successful mission you are to be aided by a droid. One of three can be chosen from the robot pool; Rex the bionic who's big and butch; Helen the spindly synthetic and – wait for it – Floyd the droid, your old pal from Resida. Choosing the wrong computerised companion results in a quiver of Floyd's lower lip and your swift demise.

The spacetruck is not hard to find, and successfully navigating it to the Space Station is a breeze (unless you don't have the assignment completion form which comes with the packaging).

Upon reaching G-D-G 777-G, your suspicions are aroused by the lack of a welcoming committee in the docking bay. The creases in your brow deepen as a swift reconnoitre of the surrounding corridors reveals no life at all (apart from Plato the droid who likes to read). Very soon you find yourself discovering objects and situations which point to what may have befallen the Space Station. Slowly, unerringly you are drawn into another investigative quest.

Stationfall's author is Steve Meretzky, a man who has written several games for Infocom including such classics as *Planetfall* (*Stationfall*'s predecessor), *Sorcerer* and *Leather Goddesses*. His latest adventure creation is certainly on a par with his previous work, incorporating atmosphere, humour and a plethora of puzzles which combine well to pull you in and let you live the life of a Lieutenant First Class for a while. Footnotes are welcome additions to the text, aiding those of us who have not played *Planetfall* or are perhaps a little confused by some of the objects or places which appear.

One small niggle – is it my imagination or has Infocom's disk access time increased? Input 'insert robot form into slot' when at the robot pool and the wait is 37 seconds before you receive a reply. Perhaps my perpetuity co-ordinator is malfunctioning sufficiently to slow time down for me while I'm in the human continuum, and this delay may not appear too drastic to mankind!

ATMOSPHERE	89%
INTERACTION	87%
CHALLENGE	91%
OVERALL	87%

Those of you beleaguered adventurers who've reached the limits of your patience, who've struggled as hard as you can and who've battled as far as you can go – come with me on the greatest adventure yet. A walk through the . . .

VALE OF HOPE



APACHE GOLD (Incentive): Show the handbag to the crocodile.
CRYSTAL FROG (Sentient): Take a pill to stop those dizzy spells.
DRACULA PART II (CRL): Use the tray as a mirror for shaving.
FRANKENSTEIN PART III (CRL): East to the beach and examine the sand to get the salt for your wound.
GUILD OF THIEVES (Rainbird/Magnetic Scrolls): Shout to the miller to stop the vanes. Go to the Hot House when the snake wraps himself around you.
KNIGHT ORC (Rainbird/Level Nine): Tie the spear to the rope and throw it through the ring.
REBEL PLANET (Adventuresoft/US Gold): Serpents and strobes don't mix. Give the Museum Guard a brew.
SHADOWS OF MORDOR (Melbourne House): Cut the tree with your sword then lever the stump over the cliff with a branch to reveal an exit.
STARCROSS (Infocom): Look at the projector through the smoked glass.
THE BIG SLEAZE (Piranha): When at Joe's, EXAMINE the wall in the mens room.
THE LURKING HORROR (Infocom): 4.05 minutes at medium temperature for the perfect Chinese meal. You may need a hand to get past the creature on the roof.
WINTER WONDERLAND (Incentive): Press the master key onto the soap and take it to the Locksmith.
WISHBRINGER (Infocom): Keep the baby Grue quiet with a blanket.

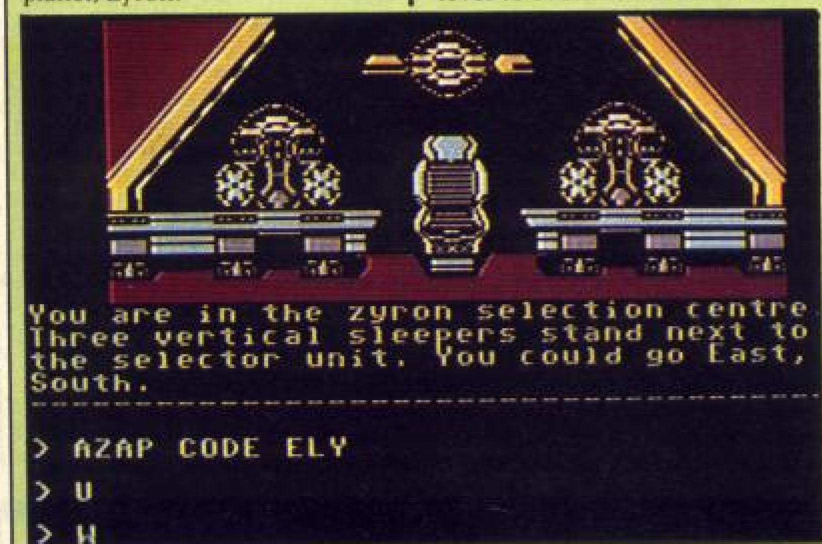
SERIALISED SOLUTION NUMBER ONE

KAYLETH

US GOLD/ADVENTURESOFT

Each month the Harlequin will take you step by step through one of the more popular adventures available. Not everything will be given away within the game but between us we will ultimately reach the end screen, and perhaps even gain a certain sense of achievement.

The peaceful lifestyle of the Zyroneans was shattered by the untimely arrival of Kayleth, a fearfully powerful tyrant whose craving for the mineral Chromazin had brought him to their planet, Zyron.



Utilising an Atomic Bisembler, Kayleth transfers his ever growing army of androids down to the planet from his orbiting mother ship, forcing the populace to claw out the precious ore from the subterranean rocks.

As a daring and loyal Zyronean you have managed to avoid enslavement long enough to formulate a plan to free your planet. Unfortunately, as the game opens, you discover certain undesirable events have interfered with your schemes . . .

The first screen of text that appears before you holds a clue to what should be one of your initial moves. As you lie there, spreadeagled on the conveyor belt, try to move. You are informed that steel bands hold you in place, never fear, remember your superior strength? Break the bands and get off the belt. Your attempt to escape does not go unnoticed however, and you are now standing face to face with a Destroyer Droid. Keeping your cool, stroll upstairs and pull the lever to override the Droid's destructive tendencies. You may now go safely back down to examine the machinery in the Android production unit. 'Your curiosity pays off' and a reward is yours in the form of acidic sticky tape. North from here is the parts supply annexe where you find a fuse lying around, add it to your inventory and head East twice. The Android conditioning unit contains a chair with a knob attached. Turning the knob reclines the chair to reveal a pair of gloves. Take them. If at this point you should be tired of life on the bad ship Kromar, sit in the chair to end it all.

The cartridge room to the South is the next place of interest. Have a look in the reflective sheet for a clue as to what to fill your head with. Then continue with a quick examination of the cabinet to find a canister which is unfortunately welded shut. The answer to this problem is within your grasp. EXAMINE everything in your inventory, especially the gloves, and have a think. The tape is acidic remember. Wear the gloves, open the tape and put it on the canister. Voila, three cartridges for that little slot in your cranium. Each one programs you to function as a different type of droid. Serta is a service droid, Masta is an overseer and Dexta gives you the ability to fire plasma bolts. Perhaps a quick experiment with what these cartridges do and how they affect your outlook on life may be useful whilst you're still in the relative safety of these first few locations. You may now discard the gloves.

A journey West will take you to a closed service aperture and Down from here is one of a number of Azap chambers. These are very useful, their function being to transport you to and from other Azap chambers, dependent upon which code you input on the keypad. Said codes are dotted about just waiting for you to find them. However as we don't know any codes yet, let's go back up to the closed aperture. A closer examination of the door brings to notice a blue eye painted on its surface. Inserting the relative cartridge into your head enables you to open this barrier and find yourself on the outer hull. Examine the door for an Azap code (ROO) then go up and look at the bridge aperture for another (DHT). Open the door to gain access to the bridge and have a look at the controls. You will notice another Azap code, although nothing may yet be gained by pressing the button as you are incorrectly programmed at present. Replace the Serta cartridge with the Masta and try again to receive some personal information. Down from here is another Azap chamber. Go there and have a think. The code outside the bridge was DHT and the one outside the blue eyed aperture was ROO. Time to experiment again. Enter Azap code DHT and see where you end up then try ROO. Excitement-wise this is decidedly below average . . . but wait a minute, there was another code on the bridge panel. Azap code ELY! Well, what are you waiting for?



Thus ends the first of many serialised solutions. If you want to see any particular adventure revealed please let me know, along with any thoughts or comments you may have concerning this particular section.

EXAMINE ALL

The mail bag has been decidedly thin this month, a situation which I sincerely hope will change before too long. Your interaction with me and your comments on the adventure section will help to ensure that what appears on these pages will be that which you want to read. So don't be shy, drop me a line.

I have a plea for help from the very formal **P A Turner**. Has anybody out there played *Treasure Hunt* by Macsen Software and if so can they help with the London section of the game? Send your helpful hints to; P A Turner, 35, Lakeview road, Lincoln, Lincs. LN6 7QA.

Another reader, **Andi Bebb**, cannot locate the secret stairs on Level Two of Magnors Tower in *The Bard's Tale*. If anyone can assist then please contact Andi Bebb, 19, Valley View, Great Sutton, S. Wirral. L66 3SY.

A cry for help in a different language comes from **Thomas Thestrup**, Vestre Skovvej 1, 8240 Risskov, Denmark. Thomas, currently in the *Shadows Of Mordor*, has built the raft with the logs but cannot sail anywhere. Can anybody help him get out of the swamp?

Thus the very first EXAMINE ALL draws to a close. If you wish to appear amid these hallowed pages then take some time out and write to me at this address: **THE HARLEQUIN, EXAMINE ALL, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB.**



Clever Contacts

Nick Carter has recently written to me requesting that I remove his name from the Clever Contacts pages and substitute it with that of a gentleman called Bob Shepherd. Nick has had a change of circumstances recently and can no longer continue to help lost souls, however Bob now has all the answers to the huge list printed below. We are sorry to lose you Nick, but welcome Bob to the fray.

May I also take this opportunity to pass on a request for a little consideration when using these adventurous people – PLEASE do not telephone contacts at anti-social hours – that is after 10 pm or before 10 am. And if you write, make sure you enclose a SAE . . . thank you!

Adventureland, Adventure Quest Arrow of Death I & II, Ballyhoo, Blade of Blackpoole, Borrowed Time, Buckaroo Banzai, Castle of Terror, Circus, Colditz, Crystals of Carus, Cutthroats, Dallas Quest, Dungeon Adventure, Emerald Isle, Empire of Karn, Enchanter, Erik the Viking, Escape from Pulsar 7, Espionage Island, Eye of Bain, Feasibility Experiment, Forest at the Worlds End, Ghost Town, Golden Voyage, Gremlins, Gruds in Space, Hampstead, Heroes of Karn, Infidel, Invincible Island, Kayleth, Kentilla, Leather Goddesses, Lords of Time, Lucifers Realm, Magicians Ball, Magic Stone, Mask of the Sun, Mindshadow, Mission Asteroid, Moonmist, Mordon's Quest, Mystery Funhouse, Mystery of Munroe Manor, Ninja, Perseus and Andromeda, Pharaohs Tomb, Pirate Adventure, Planetfall, Pyramid of Doom, Rebel Planet, Red Moon, Return to Eden, Ring of Power, Robin of Sherwood, Savage Island I, Secret Mission, Ship of Doom, Sorceror, Sorceror of Claymorguc Castle, Souls of Darkon, Spellbreaker, Spiderman, Strange Odyssey, Tass Times, Ten Little Indians, The Count, Golden Baton, Hobbit, The Institute, Jewels of Babylon, The Journey, Never Ending Story, Pawn, Time Machine, Wizard and Princess, Quest of Merravid, Tower of Despair, Tracer Sanction, Twin Kingdom Valley, Ultima I, III & IV, Urban Upstart, Ulysses and the Golden Fleece, Valkyrie 17, Velnors Lair, Voodoo Castle, Warlords, Waxworks, Winter Wonderland, Wishbringer, Witches Cauldron, Wizard Akyrz, Wrath of Magra, Zork I, II & III, Zzzzz . . .
Bob Shepherd, 106, Highfield Street, Coalville, Leicestershire.

Heroes of Karn, Bored of the Rings, Gremlins, Voodoo Castle, Zim Sala Bim, Mugsys Revenge, Tropical Adventure, Dracula, Holy Grail, The Pawn, Return to Oz, Masters of the Universe, Robin of Sherwood, Fourth Protocol, Price of Magik.
Christophe Brassart, 67 rue de l'Abbe Lemire, 59200 TOURCOING, France.

Sherlock, Gremlins, Hulk, Spiderman, Fourth Protocol, Dallas Quest, Terrormolinos, Hobbit, Castle of Terror Parlapas Aris, 18 Pyrsinella Str 453 32, Ioannina, Greece Pawn, Tass Times, Borrowed Time, Tracer Sanction, Mindshadow, Starcross, Wishbringer, Seastalker, Ballyhoo, Enchanter, Sorceror, Spellbreaker, Leather Goddesses, Hitchhikers, Hulk, Spiderman, Fantastic Four, Gremlins, Red Moon, Sorcerer of Claymorgue Castle, Worm in Paradise, Dungeon Adventure, Colossal Adventure, Return to Eden, Ultima III, Ultima IV, Nine Princes in Amber, Pilgrim, Perseus and Andromeda.
Guy Thomas, 17 Borstal Hill, Whitstable, Kent CT5 4NA. Tel: 0227 274846 (10 am to 8 pm ONLY)

Tower of Despair, Dracula, Adventureland, Zim Sala Bim, Castle of Terror, Time Tunnel, Eureka.
John Paterson, 8 Bracadale Road, Baillieston, Glasgow G69
Tel: 041 771 7729

Mordons Quest, Spiderman, Hacker
Nigel 'Nemesis' Richardson
Tel: 01 360 8325

Hampstead, Sherlock, Bored of the Rings, Boggit, Fantastic Four, Lord of the Rings, Terrormolinos, Castle of Terror, Mordens Quest, Zzzzz . . . , Heroes of Karn, Twin Kingdom Valley.
David Sutherland, 54 Wendover Road, Eltham, London SE9 6PB. Tel: 01 319 3395 (after 6pm)

Zork I, II & III, Adventureland, Dangermouse in BFC, Earthbound, The Helm, Marie Celeste, Temple of Terror, Valkyrie 17, Temple of Vran, Mask of the Sun, Lords of Time, Dallas Quest, Infidel, Mystery Munroe Manor, Gremlins, Supergran, Planetfall, Ulysses, Blade of Blackpoole, Seastalker, HitchHikers, Ultima III, Search for King Solomons Mines, Skull Island, Murder on the Waterfront, Suspended, Cutthroats, Sorcerer, Enchanter, Ninja, Stranded, Hulk, Mindshadow, Lord of the Rings, Starcross, SubSunk, Worm in Paradise, Hampstead, Classic Adventure, Colossal Cave, Terrormolinos, Robin of Sherwood, Sherlock, Claymorgue Castle, Emerald Isle, Wizard of Akyrz, Return to Eden, Red Moon, Never-ending Story, Escape From Pulsar 7, Perseus and Andromeda, Golden Baton, Bored of the Rings, Empire of Karn, Ket 3, Feasibility Experiment, Lucifers Realm, Pilgrim, Secret Mission, Treasure Island, Wishbringer, Circus, Arrow of Death 1 & 2, Ten Little Indians, Ring of Power, Quest for Holy Grail, Kentilla . . . (More next issue!).

Margot Stuckey, 14 Marampo St, Marayong, NSW 2148, Australia.

Hulk, Spiderman, Voodoo Castle, Hobbit, Pirate Adventure, Merry Christmas, Robin of Sherwood, Price of Magik, Lord of the Rings.
Nigel Leather, 45 Moreton Street, Winnington, Northwich, Cheshire CW8 4DH. Tel: 0606 781028

The Golden Baton, Worm in Paradise, Hobbit, Fourth Protocol (Pt 3 only).
Andrew Blackman, 133 Ashen Drive, Dartford, Kent DA1 3LY. Tel: 0322 76887 5.30-8.30pm

Dungeon Adventure, Lord of the Rings, Quest for the Holy Grail, Hampstead, Lords of Time, Inca Curse, Espionage Island, Planet of Death
David Lemon, 14 Norton Place, Dunfermline, FIfe KY11 4RH Tel: 0383 728353 after 6pm Mon-Fri

Leather Goddesses of Phobos, Zork III, Terrormolinos, Never Ending Story, Heroes of Karn, Mission 1, Gremlins, Robin of Sherwood
Ron McKenzie, 3 Silverstream, Freystrop, Haverfordwest, Dyfed SA61 2SN

Adventureland, SubSunk, Heroes of Karn, Empire of Karn, Munroe Manor, Hacker, Classic Adventure, All early Infocom titles . . .
Chris Fleming, 235 Meola Road, Pt Chev, Auckland, N Zealand. Tel: 867074

Voodoo Castle, Heroes of Karn, Pirate Adventure, Ten Little Indians, Hobbit, Lost City, Gremlins, Wizard of Akyrz, Quest for the Holy Grail, Zim Sala Bim, Island Adventure, Castle Dracula.
Paul Flanagan, 6 Corry, Belleek, Co Fermanagh, N Ireland. Tel: 036565 594

Upper Gumtree, Bugsy Malone, Never Ending Story.
Craig Hunter, 32 Lowick Close, Eimtree Farm, Stockton on Tees, Cleveland TS19 0TJ. Tel: 0642 587789 (between 4pm and 10pm)

The Hobbit, Erik the Viking, Castle of Terror, Eureka, Voodoo Castle, The Count, Heroes of Karn, Empire of Karn, Zork I, Zork III, Exodus, Ultima III, The Boggit, Lords of Time, Never ending story, The Hulk, Temple of Terror, Ultima IV, Seabase Delta, Kentilla, Valkyrie 17, Sherlock, The fourth protocol, The Helm, Wizard of Akyrz, Perseus and Andromeda, Lord of the rings (part 1), Emerald Isle, Quest for the Holy Grail, Hacker, Colosal Cave.
Steven Kelly, 4 South View, Whins Lane, Simonstone, Burnley, Lancs BB12 7QU. Tel: 0282 74765 (between 6pm and 10 pm)

The Hobbit, Seabase Delta, Kentilla, Zzzzz, Spytrek, Robo City, Imagination, Demon Knight, Koboyashu Naru, Tower of Despair, Time Tunnel, Citadel of Chaos, Eureka (parts 1 and 2).
Paul Hardy, 33 Fir Tree drive, Wales, Sheffield S31 8LZ.

Hitch-hikers Guide, Zork I, Zork II, Planetfall, Leather Goddesses, Cutthroats.
Dave Rogers, 15 Elm Terrace, Westfield, Radstock, Bath, Avon BA3 3XP.

Amazon, Borrowed Time, Castle of Terror, Castle Adventure, Computer Adventure, Dracula part 1, Grand Larceny, Haunted House, Humalayan Adventure, Labyrinth, Mad Mummy, Mindshadow, Murder on the Waterfront, Never ending story, Ninja, Raka-tua Volcano, Scroll of Akhbar, Seabase Delta, Silver Mountain, Subsunk, The Boggit, The Dallas Quest The Hobbit, Ultima IV, Voodoo Castle, Zork I, Zork II, Zork III, Zzzz.
Mario Moeller, 38 Greenvale Drive, Greenvale, Vic, 3047.

HARLEQUIN HEARSAY

Each month I shall have my ear to the ground listening for those morsels of information concerning the adventure world and reporting them back to you. This month I bring you news of the GAC Plus, Level Nine's latest release and a tale of Jack the Ripper.

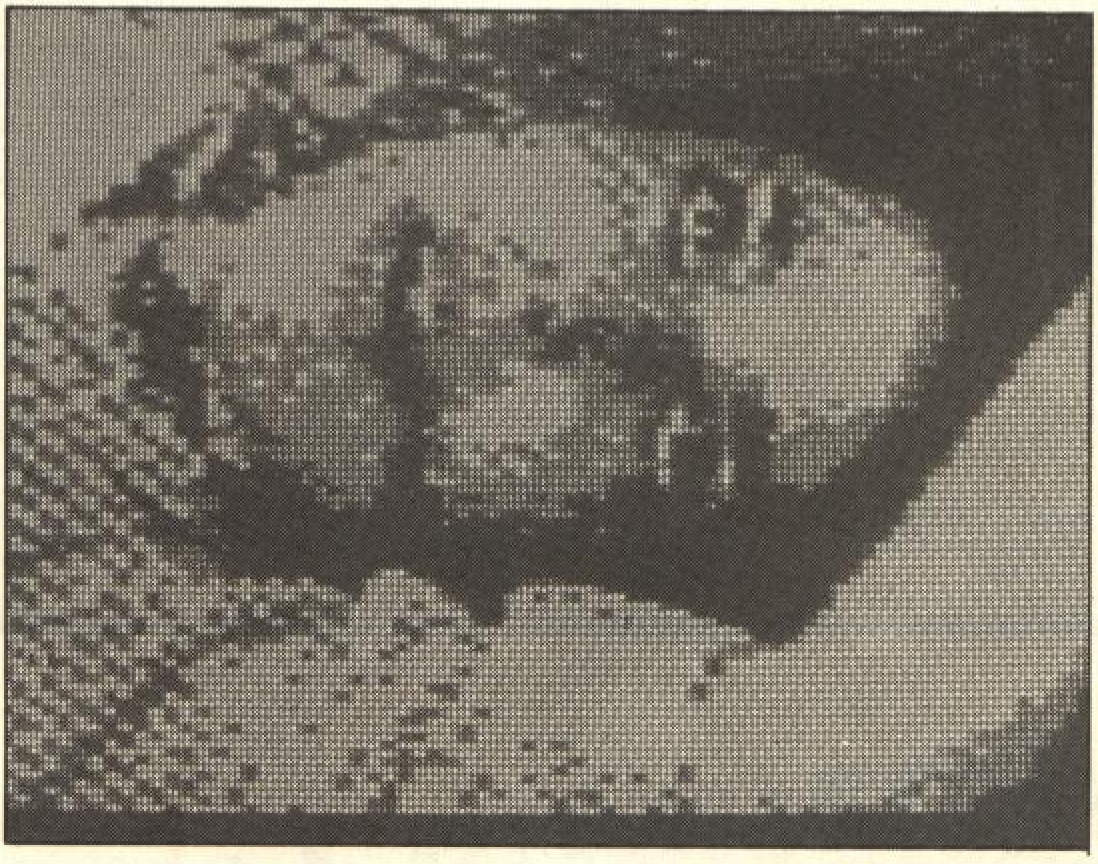
GAC–CESS

The recently wed **Ian Andrew** of Incentive software has informed me that the release of *GAC Plus* is due at the end of November. *GAC Plus* will enable the user to write adventure games which employ a disc-access system, reportedly similar to that used by Infocom. This should now mean that the only limit to home-grown adventures will be your own imagination. The utilities graphics creator has also been adjusted to incorporate joystick control. The retail price should be £39.95 with a very tempting up-grade offer of a refund of almost the full cost of your old *GAC* in part exchange.

Towards the end of September/beginning of October Incentive should also be releasing *Zodiac* and a three-parter – *The Secret Of Life* – on their Double Gold label, priced at £7.95. This deal basically offers four adventures for the price of one. Watch out for a review next issue.

INTO THE UN-GNOME

Level Nine's latest release *Gnome Ranger* was unveiled at the PCW show. A three part adventure including; Multi-Player Puzzles, Go To, Follow, Find, Ram Save/Restore, Undo and Digitised Pictures. The basic plot revolves around Ingrid Bottomlow's journey home after she is accidently teleported to some weird and wonderful place. I shall look forward to casting an inquisitive eye over that one.



▶ Jack the Ripper.



▶ **If the gnome is the new member of staff, you would think that the Austins would have let her pose at the front of the group!**

CRL SET TO RELEASE A RIPPER GAME BRUCE

Prepare to meet the London loony with a soon to be released cutting adventure from CRL . . . *Jack the Ripper*. No more to say right now, just drool over these bleedin' pictures.

It has been a quiet month from the adventurers point of view, as we accelerate into the Christmas mayhem this situation will hopefully change for the better and I shall have much more to tell when next we meet.

MAKE A DATE WITH AN ELF

The Adventures Club ltd run by **Henry Muller** (an organisation I can personally recommend), have changed their dossiers to double sized issues which will be published bi-monthly. However, for those of us who hunger for monthly news, other than that provided on these pages, Henry is releasing a 'mini-dossier' to keep adventurers up to date with the latest games and gossip. This will go by the name of *The Elf's Diary*.

CERTIFICATE 15

Dungeons, Alchemists, Amethysts 'n' Everything from Atlantis Software is to be converted to CBM 64 around the end of October. Apparently there's some sexual content within its prose, so if you're under 15 don't buy it!


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DIGITISING THE DUNGEONS

US Gold, SSI and games world giants TSR, are joining forces in a major co-licensing deal to produce a computerised series of the best selling fantasy role playing game, *Dungeons and Dragons*.

Both the original *Dungeons and Dragons* and the Advanced Version (which was introduced in 1977) are games systems designed to capture the player's imagination through hardback rulebooks, boxed supplements, additional adventure modules and accessories. Quests can take weeks to complete and involve any number of players, all controlled by the Dungeon Master who sets up the Dungeon, makes combat decisions, gives information concerning gameplay and generally controls the action. However, players are free to undertake any action they want within the confines he dictates.

The next five years should see a range of arcade action games from US Gold and a number of role-playing adventures from SSI based on the *Dungeons and Dragons* format. If you're interested, keep watching these pages for further developments.



Schwarzenegger and Gryzor: *Brothers in Arms?*

SPOT THE SIMILARITY

Wow! Have you seen the ad for Ocean's arcade tie-in *Gryzor*? You know, the one with the two gun-toting soldiers battling through an alien landscape? But, doesn't that guy on the left look a little familiar? Predation is the act of preying or plundering, and it looks as though a little of this has been carried out by Mr Wakelin, artist responsible for the said advertisement. Take a look at the cover for the recent *Predator* press blurb, and play spot the similarity!



SPOT THE SIMILARITY II – THE SEQUEL

Ocean have just acquired the rights to *Madballs*, those strange gargoyle-like balls which have been appearing in shops up and down the country in large numbers. Now they're being turned into a computer game courtesy of Ocean's in-house programming team.

Madballs is an arcade game featuring 'Dust Brain', a strange dried-up mummy head who sets out to convince the rest of the Madballs to join his political team. This involves meeting creatures such as Screamin' Meemie and Slobulus, and persuading them with bribes – such as old cabbage and fish heads.

At the time of going to press, Ocean have no preview shots, but Gary Bracey has kindly sent a picture depicting three of the horrible Madballs featured in the game. Ugly little things, aren't they.

Turn to Page 52 ▶

THE OLD SCHOOL THAI

World traveller Ciarán Brennan recently joined a delegation of British journalists on a fact-finding mission to Thailand's capital, Bangkok. The trip was ostensibly to promote System 3's latest 'Thai-in' – Bangkok Knights.



▲ **Ciarán declines to buy this particular salesman's fourteen year old sister**

System 3's choice of personnel for this much hyped junket was quite unfortunate. The problem wasn't exactly with the personalities involved . . . just the number – nine. I mean how can you write a piece about nine people? If it was five I could have made some reference to 'Five go down to . . . ', or a group of seven would have lent itself very nicely to a 'Magnificent' tag – but nine?

► **Measuring up the opposition – CU's Eugene Lacey falls for a Bangkok tailor's sales pitch**



Anyway, that aside, the nine people in question were Mark Cale and Tim Best of System 3, Activision's Rod Cousens, EMAP's Seamus St John and Eugene Lacey, Tony Hetherington (a freelance journalist of no fixed talent), Greg Ingham of the computer industry's trade newspaper CTW, our own Roger Bennett – and of course myself.

When questioned at nine o' clock on a rainy Tuesday at Heathrow airport, none of the above had any idea why we were actually going on this trip – a mystery which remains unsolved to this day. However, not one dissenting voice was heard, and we all merrily boarded the plane flushed with stories of the 'leisure' capital of the Far East.

Following an exhausting 14 hour flight (during which I was quite surprised to find that the editor of our largest rival did not in fact have two heads and didn't eat babies) we arrived at Bangkok International Airport – bloodied but unbowed, and ready to take anything that this legendary city had to throw at us . . . or were we?

The moment we left the plane we were hit by the first of many real differences which we were going to have to adjust to over the next three days – the air was so humid that it was almost possible to take a shower in the open air (a spectacle which wouldn't have surprised me in the least by the end of the trip).

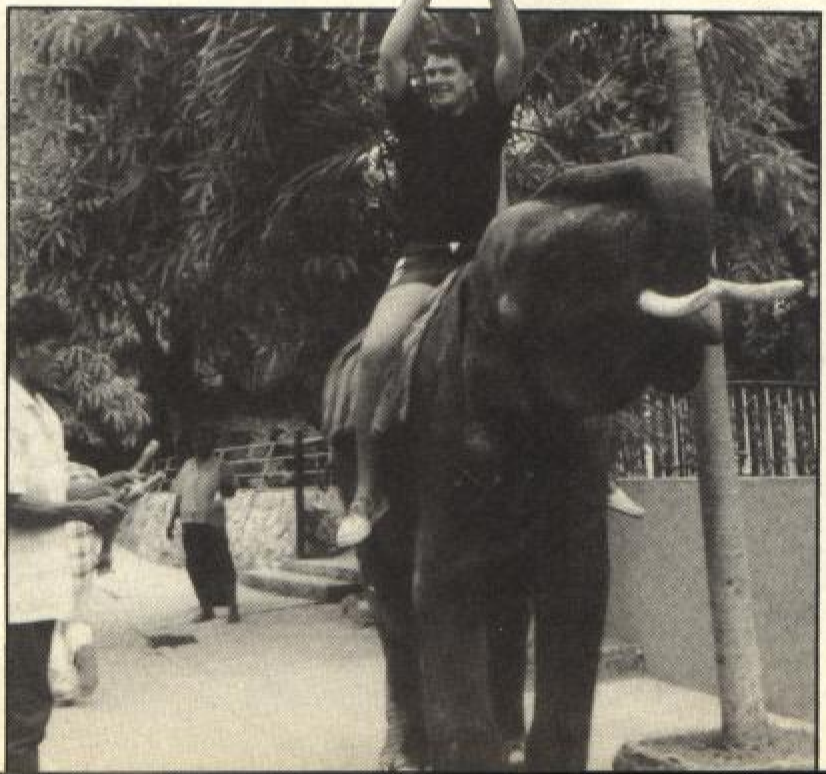
As any normal reader can imagine, it didn't take us long to acclimatise ourselves to the comforts offered by the Oriental Hotel; two swimming pools, room service which operated with an almost military efficiency and a staff who were so friendly that they began to remind me of the Stepford Wives. However, we weren't there to laze about swimming pools drinking cocktails, we had work to do – but what was it?

Most of the first day was spent simply wandering the streets, fighting off the street traders who attempted to sell the unsuspecting foreigner anything from fake Rolex watches and Benetton shirts to their 14 year old sister! Later that evening we found that this hard-sell even extended to the night life, as touts roamed the streets doing their best to cajole punters into one of the seemingly endless list of seedy 'nightclubs'.

The second day turned out to be a real tourist trap, as we were dragged about like a family of ducks by a pocket-sized guide who appeared to have relatives involved in every money making project in the whole country. So, having visited her brother's wood carving factory, her uncle's jewellers, and her grandmother's traditional snake farm, we were deposited back at the hotel to clean up before the real business of the day – a trip to a major Thai boxing bout.

This event may have been interpreted as the reason for the journey . . . after all Bangkok Knights the game is a Thai boxing simulation, isn't it (this has to be the most tenuous link in the history of bribery – after all, did Thalamus take us into orbit to promote Delta?). I was quite surprised to find that this traditional Thai sport was run almost exactly like any traditional East End prize fight. I'm not exactly sure what I was expecting, but it certainly wasn't three judges, a bell and a multitude of screaming seconds. The person who got the most pleasure out of this part of the trip was Roger Bennet – a prize-winning pugilist in his day, we had to restrain him from leaping into the ring, tearing his shirt off and joining in with the action! This particular evening finished with an especially enjoyable meal, consumed at a moonlit floating restaurant. The somewhat romantic atmosphere was shattered when a group of waiters and waitressess encircled me to beg for my autograph. 'Surely ZZAP! doesn't come all the way out here I thought', grabbing my pen to satisfy their literary desires. Then, out of the blue, my ego was shattered as I suddenly realised that they thought that I was Steve Davis! Wonders never cease.

► **Mark Cale finds a suitable replacement for his Ferrari**





► **An inner city paradise – note the three-wheeler taxi in the foreground**

As Friday was our last day, a small group of rebellious journos formed an escape committee and managed to lose our tour guide at the entrance to the hotel. This left us free to tear about the back streets on our favourite form of local passport, the 'Put-Put', a small three-wheeled motorcycle taxi which was driven with careless abandon by happy smiling homicidal maniacs. When you finally managed to dismount from one of these vehicles (and if you survived the bartering over the fare) you were automatically consumed with an incredible will to live – not to mention a splitting headache.

Then, all of a sudden, it was all over. We found ourselves back in Heathrow airport with nothing to prove that we'd ever been away – except of course for the nervous breakdowns which had been kindly given to us by a friendly Thai airlines pilot who managed to miss the runway at Delhi airport . . . twice!

So that was it. Not a computer game seen for a whole three days, and many valuable friendships made. However, as the sun sets on these cloudy Ludlow evenings, and as I sit on an upturned beer barrel in the car park of the bull hotel, my mind occasionally wanders back to Bangkok, and I find myself asking that immortal question . . . why *did* we go on that trip.

CIARÁN BRENNAN



1 ITS THE 4TH JULY AND THE NATION IS SET FOR AN ALMIGHTY CELEBRATION.
2 INTO THE COMPARENT CALM OF THE WHITE HOUSE BURSTS THE MANIC DR. MEGALOMANN. "STEP DOWN MR PRESIDENT, SUBMIT TO MY RULE OR TODAY AMERICA WILL KNOW A PLAGUE FROM WHICH DEATH WILL SEEM A HAPPY RELEASE".
SCREENSHOTS FROM COMMODORE VERSION.
HI KIDS! NO TIME TO LOSE. C.I.A. SAY THERE'S AN UNIDENTIFIED MISSILE LOCATED IN AN UNDERGROUND SILO IN THE MIDDLE OF THE CALIFORNIAN DESERT. MUST BE THE ONE! CLIMB ABOARD THE SKY CYCLE. TOGETHER WE CAN SAVE THE FREE WORLD. GOD SAVE AMERICA!
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GO!

TEN THINGS YOU NEVER KNEW ABOUT CIARÁN BRENNAN.

In this, the second of our occasional series, we bring you ten interesting facts about our beloved Editor – Ciarán Brennan.

Ciarán hasn't been a journalist all his life – in fact at one stage he nearly became a world famous disk-jockey just like Pete Murray and Jimmy Saville. However, his career was short-lived, as he was thrown off his local pirate radio station for announcing the site of the hidden transmitter over the air – and for running phone-in competitions when the station had no phone!

Always a rebel, Ciarán learned to drive in a mini with no floor and only one front seat. This automobile was named 'Curiosity' – because of an unfortunate run-in with a poor feline!

A devout sixties revivalist, Ciarán still peppers his speech with phrases such as 'Groovy' and 'Cats'. Strangely enough, our hero was only six years old when the sixties ended – it's rumoured that he learned these phrases from the back of old Jam record sleeves.

A long-standing joke among the poorer Hi-fi enthusiasts among us is 'what do we do with all those compact discs we bought while saving up for the player?' Ciarán however, has got over this problem with ease and grace – he has recently bought a beautiful new hi-tech Philips CD player. However another problem has arisen – he has no discs! He apparently gets great delight listening to the tray slide in and out.

The computer world's gain is the music business's loss, as Ciarán no longer plays any instrument. However at one stage, he was one of the leading guitarists in his house – and once went to a Gary Moore concert. One of the most embarrasing moments of Mr Brennan's short life was when, on a recent trip home, he joined a local band on stage for a rousing version of Chuck Berry's Johnny B Goode – only to realise that he'd forgotten the chords! Luckily everyone saw the funny side.



► **Editor Van Halen wows them in the old days**

Although Ciarán now edits one of Britain's leading computer magazines – he hadn't even seen a computer until November of last year. His only previous experience of computer and video games was sneaking out of his bedroom window to play *Space Invaders* when he should have been doing his homework . . . and stealing his little brother's Atari VCS console to play *Star Raiders*.

Ciarán has held down many strange positions in his time – including bicycle repairman and office clerk, but by far his strangest occupation was when he became a fisherman off the coast of Alaska and Russia for a couple of months. 'He wasn't terribly happy' said a spokesman 'as there wasn't enough potatoes on the boat. Also, he wasn't very good at speaking American.'

Up until recently, Ciarán was a member of the East London Parking Meter Leaping Team. This came to an end recently though, when he attempted to go for the Covent Garden all-comers record, slipped and sprained his wrist.

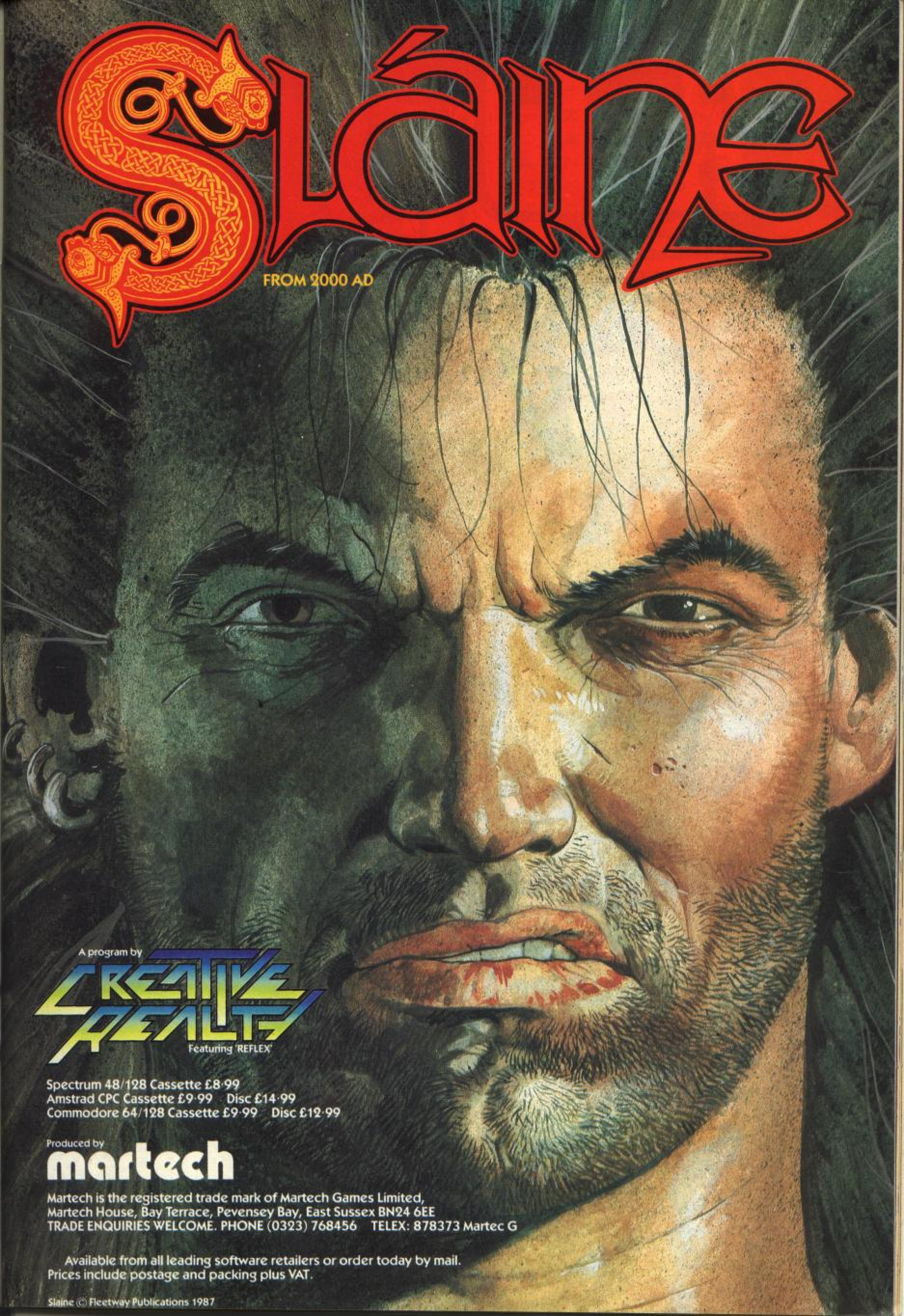
The Ed's hyperactivity can be traced back to his birth – as he was nearly born in a Dublin taxi. Unfortunately the driver didn't have a forceps, and they had to wait until they got to Dublin General before the delivery could take place.

'Ciarán' doesn't appear in the Oxford English Dictionary. Could this, therefore mean that he is a figment of everyone's imagination? Then again, are we all a figment of his imagination . . . it doesn't bear thinking about.

DYNAMICS DIRECTIONS

That saucy Oldham-based company, Dynamics Marketing have added another joystick to their ever-increasing range. The *Competition Pro Extra* is just the type of thing to flash at Grandma, and features translucent case for the posers, an auto-fire option for the lazy and a unique slow motion mode for finer control in those extra-tight situations.

As with all Dynamics joysticks the *Pro Extra* incorporates micro-switches and a two year warranty. For those who are in need of a new joystick, it is currently available at £16.49 and should be reviewed in an up-and-coming ZZAP!stick feature.


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AMAZING SIGNED ARTWORK

AND BILLIONS OF COPIES OF STARFOX*

ALL ON OFFER IN THIS GREAT ZZAP! ariolasoft COMPETITION

Had a look at *Starfox* yet? Ariolasoft are so pleased with the game that, in a fit of euphoria, they agreed to let one of you lucky ZZAP! readers waltz off with nothing less than the original artwork for the first *Starfox* advertisement (the picture on this very page, in fact).

The painting has been signed by the artist, Lee Gibbons, and framed all ready to hang on a suitably vertical piece of hardcore.

The lucky winner will also take charge of a copy of the game, as will 25 runners up who are deemed fortunate enough to be worthy of the prize.

How to win this spiffing prize? Well we haven't had a wordsquare for some time, so there's one here. In it you should find 12 words which are relevant to the game. They're all mentioned in the review, so if you're having any difficulty go and read it again!

S	T	A	R	F	O	R	T	M	T	W	I	B	S	M
L	M	N	P	Q	Z	P	P	S	N	E	I	M	O	O
F	N	O	L	O	X	F	Q	M	N	Y	V	I	H	T
X	H	A	W	K	I	N	S	A	E	I	X	S	Y	H
W	T	F	L	O	E	S	T	V	W	W	Y	S	T	E
C	L	O	F	B	M	G	A	N	Q	P	C	I	U	R
R	O	M	U	P	O	U	R	E	A	K	T	O	R	S
I	P	C	N	Q	O	H	F	D	X	Z	N	N	I	H
M	N	Y	K	R	R	T	O	Q	A	O	P	Y	A	I
B	O	A	F	P	P	R	X	I	N	R	Z	M	N	P
M	C	G	L	N	I	A	P	U	L	B	T	K	K	N
B	I	S	U	K	U	T	O	E	D	I	S	B	I	E
A	B	N	P	S	V	S	M	L	Q	T	M	N	O	Z
Z	U	U	S	O	O	T	Y	D	I	L	S	T	U	B
Z	R	P	S	T	A	C	U	C	R	U	D	S	O	F

Entries may be from the original page, copied by hand or monkey – we'll even accept photocopies! Ring all 12 words, plonk the paper in an envelope and post the whole thing to: STARFOX WORDSQUARE COMP, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB, to arrive no later than November the 12th.

Remember to include your name and place of fixed abode, and don't even THINK about entering twice, because we'll find out and you'll be disqualified. So there!

* Well 26 actually

A COMICAL DESTINY?

Steve Jarratt, who knows a private dick when he sees one, ponders on the nature of predetermined fate in our lives

ACCOLADE'S COMICS

US Gold/Accolade, £29.99 disk

If you're one of those folk unlucky enough not to own a disk-drive, then you may as well skip this bit, as *Accolade's Comics* takes up six sides of disk, and although Accolade are currently working in conjunction with US Gold to provide a workable tape version . . . don't hold your breath!

The storyline follows the exploits of a typical comic-book detective in the shape of Steve Keene, Private Spy . . . and all-round Smart-Alec.

Following a stunning introductory sequence, the story proper begins as Keene visits his secret headquarters hidden behind a pet alteration shop (the mind boggles). At this point the first chance to alter the path of the game appears, with the option to change the dialogue spoken by Keene's boss. Depending on which phrase is selected, one of the two main scenarios is played through – the rescue of the missing professor, Zoron Farad, or the mysterious case of the reproducing fire-hydrants!

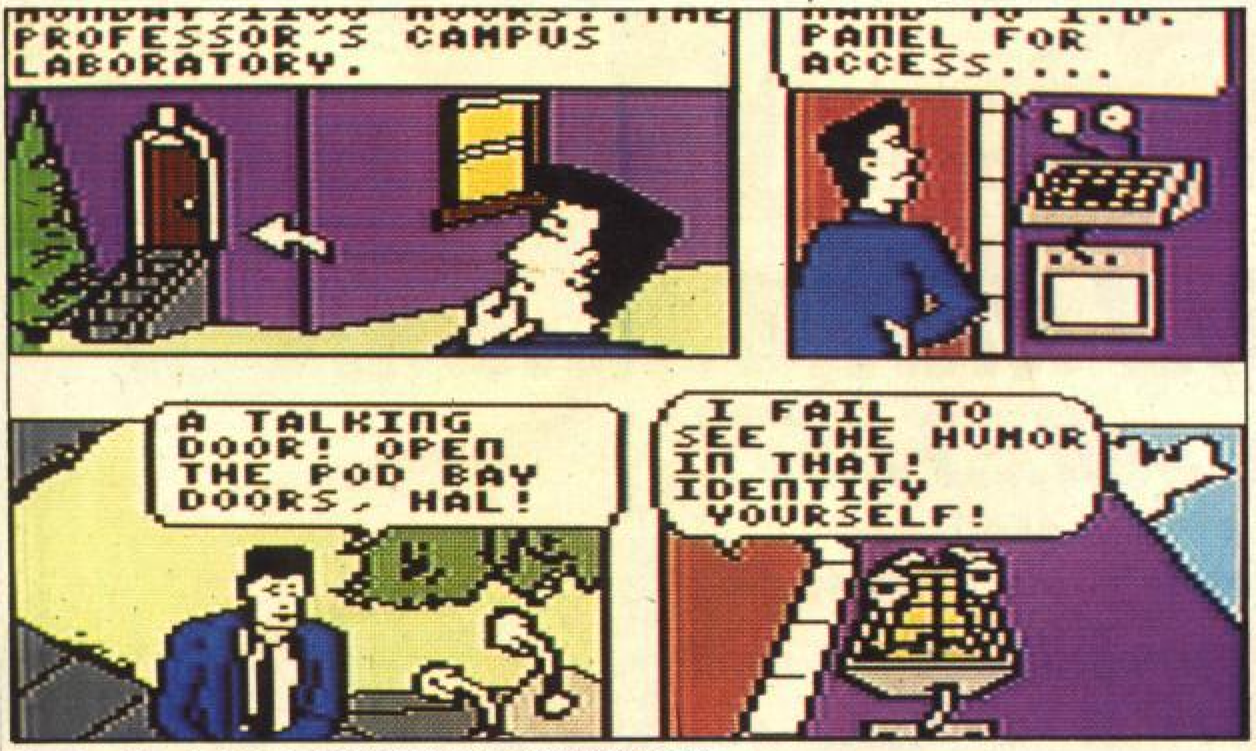
Keene's destiny is controlled to a degree by the player himself. At specific moments throughout the game, the player selects Keene's dialogue (which appears in speech balloons), or chooses a course of action, designated by a moving arrow. The storyline changes slightly depending on the selection made, but in truth, Keene's fate is already sealed: ultimately, the plot follows a pre-determined path.



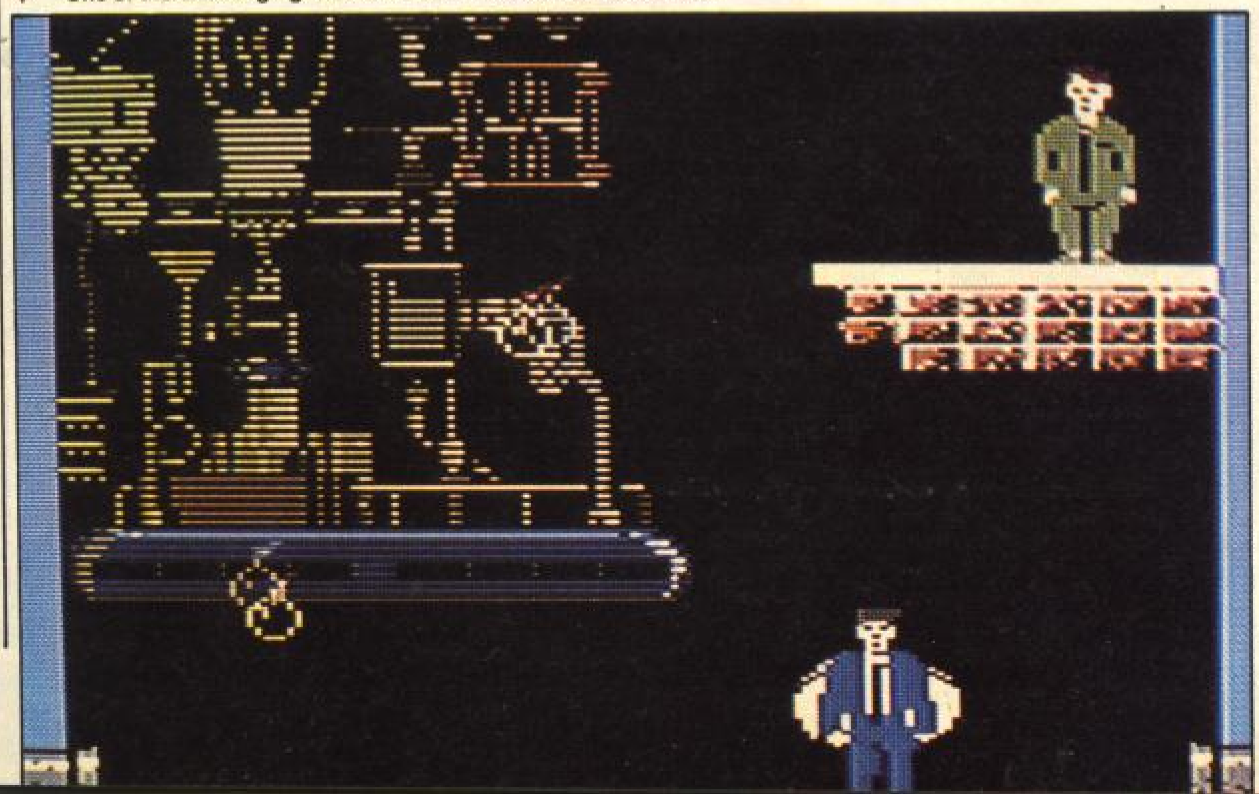
► Toggling the dark speech bubble shows the choice of available dialogue

Each frame of the story is loaded in from disk and displays Keene's current situation. Almost every frame is accompanied by a piece of animation, ranging from adequate to simply superb, and the quality of the graphics is similarly brilliant, considering the limitations of the screen and the fact that each frame takes up at most only a quarter of the available area.

► **Steve Keene looks like he's having trouble with a new-fangled doorbell**



▼ **One of the challenging arcade sections in *Accolade's Comics***



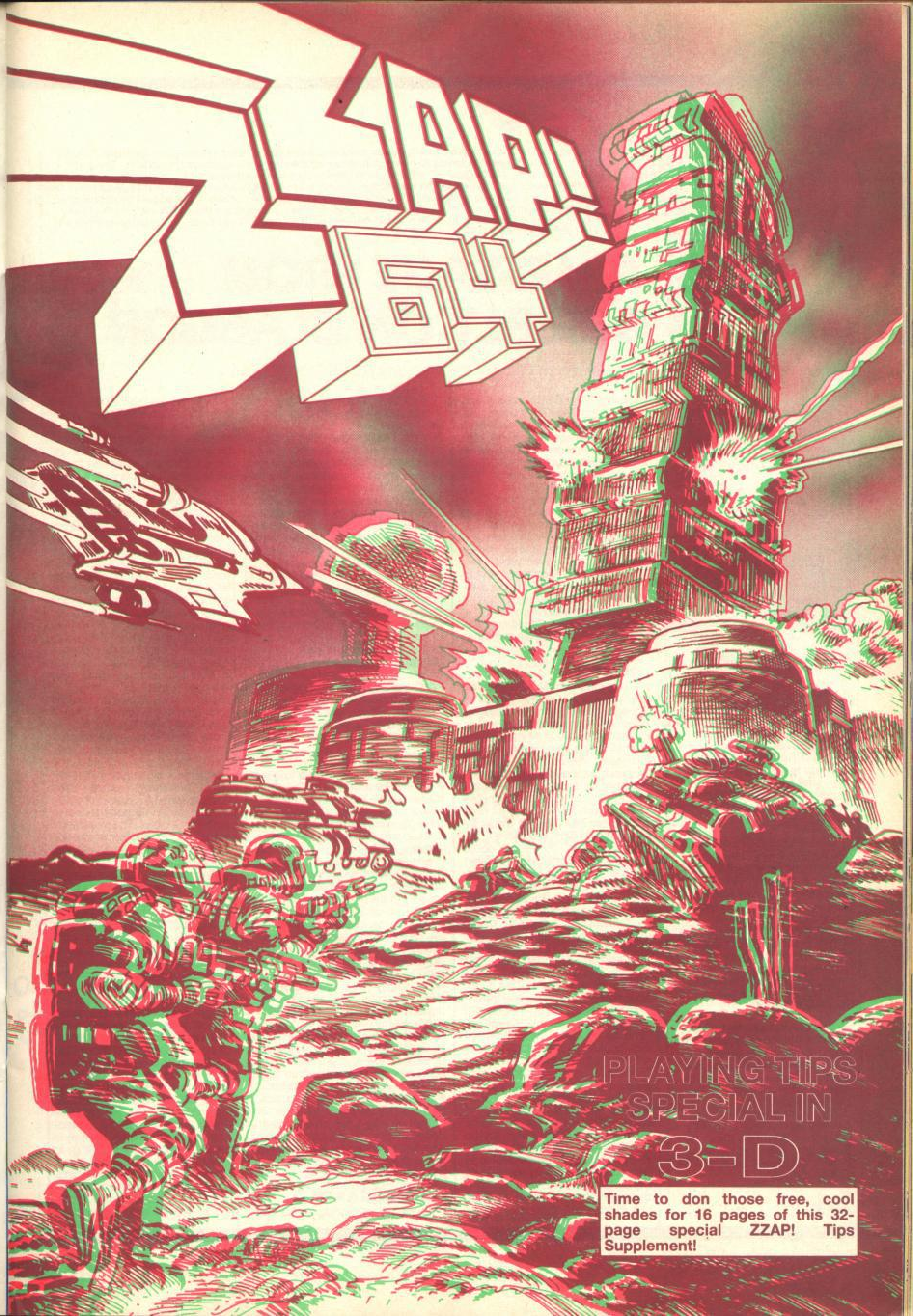
Once a frame has been viewed, the next is called up by pressing the fire button. The new frame fades in using some clever effects, and once the screen is full the page disappears, again using some neat animation.

Whenever Keene finds himself in physical danger, his situation usually reveals itself as one of the eight arcade sequences that crop up during play. At last Keene's actions come under the player's direct control and a degree of dexterity is usually required to successfully guide him through whatever mayhem the bad guys have in store for him. Failing to complete an arcade screen removes one of Keene's five lives. His incarnations may also be lost as the plot unfolds; selecting certain pathways sends Steve into situations from which he may not return! Following his demise, the number of remaining lives is displayed and the storyline then continues from a point several frames before, allowing the player to make a different selection next time around. When all five lives are finally spent, the game ends and must be restarted from scratch.

At any time during play (excluding the arcade sequences) the game may be saved out to the source disk, and any suitably high scores are also stored for posterity on completion of a case.

Once completed, the urge to replay that particular scenario is severely diminished by the limited variation between successive turns. There just isn't enough action to justify a quick load-up and it certainly falls well short of being an interactive adventure. This is no fault of the programmers, however, as including several storylines and retaining the game's graphic style would have meant several tens of disks, rather than the three supplied here.

Accolade Comics is the sort of game that is a brilliant experience for the first few plays, but once seen offers no real lasting appeal. This is a shame, as it is brilliantly implemented, extremely polished and genuinely humorous in parts.


ZZAP! 64
PLAYING TIPS SPECIAL IN
3-D
Time to don those free, cool shades for 16 pages of this 32-page special ZZAP! Tips Supplement!

No apologies for the re-appearance of these comprehensive tips. The bizarre arcade adventure, *Gribbly's Day Out* ***was originally reviewed back in issue three, and was given a sizzler rating of 90%. The game instantly became a cult classic, and ZZAP! published author Andrew Braybrook's own tips five issues later.***

With new interest kindled by the two screen *Gribbly's Special Day Out* ***demo which was given away free on the recent ZZAP! sampler, and our special*** *Gribbly's* ***offer at the bottom of the page, I think now is an opportune moment to reprint them in all their glory. Anyway, not only are they extremely useful to any trainee Blabgorian, they're also a very entertaining read. If you haven't got a copy of the game, read on and see if you can't resist the special offer . . .***



Well folks, it's the moment you've all been waiting for. Close the curtains, turn on the lights, put on those cool and funky shades (the red and green ones so thoughtfully provided by our good selves) and settle back for the world's first 3-D Tips Supplement brought to you in Stereoscopic Newsfield-o-Vision and SuperRignallarama (with a little bit of help from his friends).

Go on, admit it, don't I look better in 3-D? No, oh well, at least there's loads of cheats, tips and maps for you to peruse over at your leisure, and enough POKEs to sink an Amiga in our once-in-a-lifetime POKEs Encyclopedia – THE definitive list of type-in game-benders. Some of them you may have seen before, many of them will be new to you, but all of them are incredibly helpful.

Thanks must go to the art and film planning departments who have lovingly prepared the 3-D sections; Impossible Mission, Video Meanies, RMS Titanic, Aliens, Ankh . . . the list is endless.

So, without further ado, let's raise the curtain on the festivities with a gentle stroll across the planet Blabgor with Gribbly Grobbly . . .

A MESSAGE FROM GRIBBLY ON BLABGOR



Translated from Blabgese by ANDREW BRAYBROOK

Greetings from Blabgor. Over the past few months I have been getting these severe headaches. I can't quite put my big toe on it, but it could be that many of you don't fully understand the complexities of completing my Day Out! I therefore have sent you this message to hopefully relieve the pain.

Firstly there are some vicious rumours going about that I am a frog. This is entirely untrue. Buses are green, but no-one calls them frogs. Secondly it was reported that Blabgor is underwater. This is also untrue. How could I possibly breathe underwater? And underwater waterfalls? Absolutely absurd, even on Earth such things do not exist.

BOUNCING

My Day Out, although concerning the protection of the carefree younger generation of Blabgor, does not mean that the over 14s cannot help me in my quest. All people may help as the task is far from easy. There are also whispers going about that my character set is totally unreadable. I do assure you that it looks fine from where I am and anybody who cannot read it probably is in need of a new TV set, or a new C64, or both.

I would like to offer some suggestions for getting the most out of bouncing. It's not a particularly fast method of getting around, but it is very easy to do. Pressing the fire button will enable me to bubble away the pesky Topsy creatures and I can also pick up or drop a Gribblet. I have noticed that I am often requested to drop the Gribblet every time I have to blow bubbles. This is not necessary. If you keep the button pressed after I pick up a Gribblet, I will continue to bubble but will not drop the gribblet. This is because I can bubble all the time, but can only complete one function every time the button is held down. I got medals for my bubbling . . . but that's another story.

Having grabbed a Gribblet, I usually then head for the home cave. Flight is much faster, so the first thing to do is take off. This can be done by stopping in a clear area and then majestically rising into the air. Of course just bouncing off the edge of the land also works, but it does put the wind up me rather, as I have to go into flight mode in panic as I no longer see land below.

A rather elegant method of gaining height and getting into the swing of flying is to jab the joystick up as I reach the top of a bounce. This is known as the mid-bounce take off and is really impressive to watch. Of course, stopping once in flight requires a little practice, but I can leap over low barriers or into otherwise enclosed triangles by using this method.

Once flying, I then have all the horrors of dealing with fast approaching land masses, as well as the web. My one comfort is that I can at least fly through waterfalls unscathed. Horizontal flight is not quite as straightforward as is desirable because of this confounded gravity stuff. Although I can reduce its effect, it still requires the occasional upwards jab to keep me flying level. I only wish I was more aerodynamic.

CAVEWARDS HO!

Getting into caves seems to give me most headaches. If possible, it's best to let me rest somewhere below the cave. The gentle vertical take off should then allow me to float up into the mouth of the cave. Again, gravity should be countered by jabbing the joystick up at a rate of about four times a second in order to allow me to float roughly in the same place. When I am about a Gribbly foot higher than the required ledge just hold the joystick to the side. Gravity will slowly pull me down. If you pull me down I'll move downwards too quickly and probably scrape my nose. They sell hundreds of sticking plasters down at the Psi-bank, must be making a packet!

Although my momentum can be a problem for newcomers, this can be ignored by not flying too fast. Gravity is the real problem. You must always remember that any direction pushed on the joystick will be modified by the direction specified by the joystick is only an indication to tell me which direction to accelerate in, and not which direction to immediately move at full speed. I don't live in a platform game now do I?

UNWEAVING A WEB

Web section switching gives me nightmares as well. This is best done by approaching the switch below the required section if possible. Thus, if you should miss the switch, I don't have to get sizzled. Similar to pressing fire on the ground, if you hold fire down whilst away from danger, the first switch crossed will be triggered, and subsequent switches won't. Thus, for mid-air 'safe' bubbling, press and hold fire, trigger any switch, and continue to hold fire. I will bubble away merrily, but I won't switch any more switches. Release and press fire again to trigger more switches. You can therefore press fire long in advance of the required switch, and it will trigger when I get to it, so you needn't be accurate with your timing, after all, it's difficult enough on Blabgor, without some idiot making it harder.

Dealing with flappers causes much consternation. So often I release the Gribblet while the web is still active but cannot reach it before it falls into water or a tree. The flappers should be approached at height in a clear area, preferably after web deactivation. A quick bubble followed by a full speed dive to catch the Gribblet. The pleasure of saving a Gribblet is immense, and worth 200 points in all. As the Gribblet falls, it emits a heart-rending squeal, and a squeal of delight if it safely lands in a clear area. It can then be picked up. Unfortunately the chances of landing are not good, what with the abundant plant life and water around, so a mid-air rescue is always best.

All 16 places that I visit on my Day Out were created carefully by the landscape gardeners of ancient Blabgor. I suspect that Seon had a hand in narrowing some of the gaps before he was imprisoned, but nevertheless I am more than capable of getting through all of them to rescue the Gribblets. Admittedly I have practised some of the difficult ones while Seon wasn't around! The technique of getting through narrow vertical gaps (ie I have to fly sideways) is simple. Rule one, don't try to go in slowly. The faster I'm travelling, the less I get hurt if I hit something. As long as you can stop me hitting something else on rebounding, then all will be well. If you try to

edge me in slowly, gravity will rear its ugly head and make gentle manoeuvres impossible. The less time gravity has to affect my flying, the better. Thus, the method of narrow gaps is to hover near the gap using the jabbing method to maintain height, followed by a sideways or diagonally upwards push to pass the gap at speed.

If the web section opening is difficult for you, most of the early screens can be done with minimal changes to the web. Routes exist to most Gribblets, although they don't necessarily represent the fastest way. Sometimes a bit of bouncing is needed to reach a route. If you are more confident of opening the web, look for faster routes to cut through to Gribblets, or a faster way into the home cave.

GETTING AHEAD

You will have noticed that the next area selection system is not particularly random, nor is it supposed to be. The more Gribblets that are rescued, the more confident I will feel, thus if all eight Gribblets are rescued from 'Hide . . . ' then I feel confident enough to transport up to three areas away. Each time an area is successfully completed, I count the number of Gribblets above five that have been rescued, and add it to my 'confidence range'. If only six Gribblets are rescued in each area, my 'confidence range' only increases by one each time, and the areas will be tackled in their correct sequence.

The correct sequence is as follows . . .

1. Hide The Gribblets In The Cave
2. The Aerial Lakelands
3. The Flooded Cavern
4. The Infinite Waterfalls
5. Wot, No Ground?
6. The Elevated Forests
7. The Blabgorian Staircase
8. Seon Is The 6809 Beast
9. The Tunnel
10. Gribbly On The Rocks
11. Gribblets In Peril
12. 'Water, Water Everywhere . . .
13. Concerto For Island And Tree
14. Gribbly's Bane (It's A Tough One)
15. Floating Islands Galore

Of course, I don't necessarily go as far as I can every time, but it's nice to have the choice. The 16th area is not the place to be and so I don't go there until I have been everywhere else. I can't quite remember the name of it, but if anyone gets there, do let me know! Various other things happen as the game progresses. The creatures transform more quickly as my 'confidence range' and actual area number increase. The Gribblets also get more restless and are quite difficult to catch, and Seon gets loose much quicker. There do seem to be more creatures around as well. Their transformation antics are at their most efficient by about 'Gribblets in Peril'. After that they transform so quickly that the Topsies rarely have time to flip over the Gribblets. This can be used to advantage to gain extra points by allowing Flappers to carry Gribblets to the cave, before bubbling them. Most of the hard work is done for me on 'Gribblets in Peril'. It also allows Gribblets to be left at ground level to make their own way across on 'Concerto . . . '

GENERAL HINTS

Finally I would like to offer some specific advice on some areas which I have gleaned by sneaking back there at night time while Seon is asleep.

The first four screens all feature a fairly accessible cave very near to my transportation location. All my gribblets may be reached with minimal web removal and no excessive web hacking is required. All Gribblets should at least be audible from the routes.

'Wot no Ground?' provides a brief look at Blabgor above the ground. Many a time I have been allowed to drop into oblivion. It's not very nice there, the service is terrible! Two main structures exist, one from each side. The left cave is the home cave, the right one carries four Gribblets which are fairly safe. The home cave requires some web sections to be removed for easier access from below, the entrance being next to the left wall of the area. Access to Gribblets above the home cave is best done by cutting away the web to the left of the cave. Work round to the top corner, then cut in so that I can bounce along the top and cut my way to the two Gribblets. Seon must have burnt out the useful switches that mean that two sections must remain active, so bouncing is the only way. All this takes considerable time, so it's good to know that a short cut exists back to the home cave from the right hand cave. Follow the route round the bottom, diagonally right, to the top, then round the bend. Note the switchless web which necessitates this journey. Land on the upper island, taking care to avoid the tree. In the middle of this island is the perfect opportunity for a mid-bounce take-off. This is necessary to move around the left hand side of the island, to rescue the Gribblet below, and cut the quick route back along the bottom to the original route.

'The Elevated Forests' features a large home cave structure at stage centre, the entrance is above the middle, and is best reached initially by bouncing along the top of the cave, the home ledges reside to the right. One Gribblet lies through the narrow gap inside the cave. This is the gap described above. Hover between the tree and the gap, then fly diagonally upwards through the gap with reasonable gusto. Missing the gap should result in my bouncing back, but control should be maintainable for a second attempt. Getting back is easier by just flying sideways at the gap, gravity working in your favour to negotiate the gap more easily.

Floating above the left of the cave requires the cutting of a web section, the switch requiring me to touch the water in the pool below. I really don't mind getting my foot wet, but touching the land at the bottom hurts. Getting through should allow you to locate two more Gribblets.

If this area is tackled late, many Gribblets will be captured, and the flappers should be dealt with in the bottom right corner.

'Seon is the 6809 Beast' requires that you bounce to the right, then fly from the cave. The home cave is above the start location. The ledge arrangement here is similar to that in 'Floating Islands . . . ' and should be practised, as there is less space to manoeuvre in the latter. The ground level Gribblets by the water should be rescued by landing between the tree and the red flower. The gap is narrow but the flower is harmless, the tree isn't! Other Gribblets may be located by following the routes.

'The Tunnel' is a harrowing place to be. If Seon catches me here, there is no place to go. There are two exits, one each side. The right hand route is the shorter, but more dangerous – take your pick. The home cave is positioned at stage centre top, entry is from the right. Rescue the three gribblets from the Tunnel before cutting through the web from above to rescue those on the top of it. Two easy Gribblets may be rescued early if Psi is running low.

'Gribblets in Peril' and 'Gribbly on the Rocks' were the first and second areas to be created, and thus feature few floating islands, the home caves are identical, and are positioned on the right, one at the bottom, the other at the top. Gribblets are located mostly at the bottom, and are vulnerable to Topsies in the extreme. The last gribblet on 'Rocks' may be difficult to find, look around once the web is down, it's unlikely to get caught.

'Gribblys Bane . . . ' as its name suggests is not my favourite place. Just getting out of the starting place isn't easy, someone put the switch right next to a rock. This is best opened first, while I have plenty of Psi. Getting into the home cave section of the initial cave is to the right. The first ledge will take three Gribblets, the raised floor another two, and the last ledge must accommodate the rest. The most difficult Gribblet to reach is again blocked in behind a narrow gap in the top right. Follow the route after bouncing along the main cave. A slightly slower approach is required, but not too slow, just enough to be able to stop in time. Another difficult Gribblet resides on three time islands to the left of the main cave. Unfortunately one of these islands is behind an unswitchable web. Should it be on this one, the only thing to do is rescue another Gribblet before returning to see if it has moved.

On all later areas, Seon will be loose before completion, he will be also be very good at cutting through the web. To send him packing, I have to bubble him until he stops moving, usually about five bubbles, then fly away. He will be stunned for a couple of seconds only, but he will be temporarily disorientated and will probably go and sulk at the bottom somewhere before returning.

I hope that these words of wisdom will be of help to you and will allow you to enjoy my Day Out more. It might make it less painful to my head as well!

GRIBBLY

IMPOSSIBLE MISSION (US Gold/Epyx)

These informative and comprehensive tips were first published way back in our first two issues. Since then, our special offer, and the subsequent re-release of Impossible Mission **on the** Epyx Epics **compilation have allowed a whole new generation of Agents to enter Professor Atombender's lair for the first time. Therefore, these tips should come in very useful indeed.**

One of the best pieces of advice on offer is that you should 'map' your progress through Elvin's lair. Mark any unfinished rooms, making a note of the number of pieces of unsearched furniture. Note any 'exhausted' rooms, and the location of the two code rooms. Also mark the position of Elvin's control centre, so you can get back there with ease as soon as the password has been assembled.

Tackle the rooms as you come across them. Once you enter a room, pause for a while and don't move unless you have to. Observe the robot patterns to find out whether there are any safe spots or not before attempting anything.

When faced with a tight jumping space, wait until the robot is about a robot's width away, and then jump it. If it's a slightly faster robot, jump slightly earlier. You can't jump the giant bubbles when they're on the same level as you, so don't even think of trying.

Don't use a snooze unless you really have to. Even if a piece takes time to get, it's usually worth it, as snoozes come in handy later on.

Don't get too greedy when searching a room, in other words, don't hang around if a highly electrified robot comes belting toward you with its electric voltage electrode ready to burn a hole in your trousers. There's always a feeling of 'just one more pixel to search' when going through furniture or whatever. Try not to use this sort of mentality and always get ready to leap out of the way of an advancing robot. You can always go back to the search when it's safe – after all, it's far better to waste ten seconds than ten minutes.

THE DIFFERENT ROBOT TYPES

There are two basic types of robot. The ones that move (types C-F below), and the ones that don't (A-B)

A. LAZY DROIDS (LD)

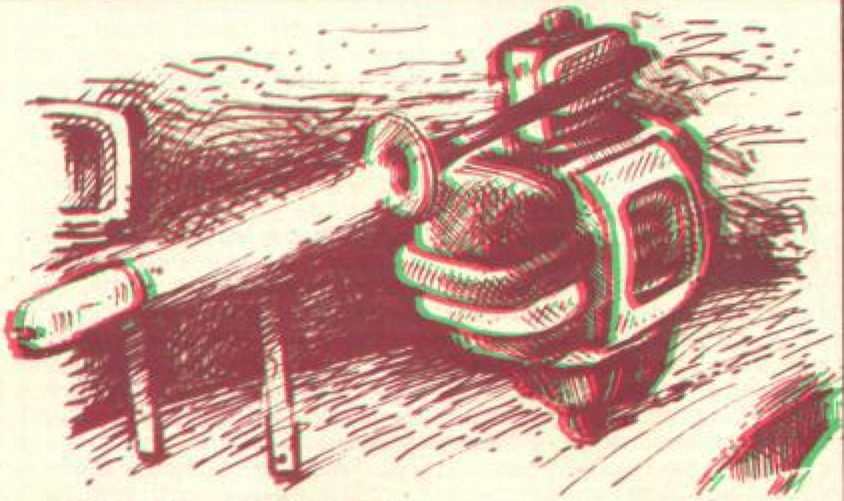
There's usually no need to use a snooze when confronted with one of these.
LD Mk1: faces one direction and doesn't run or fire. No problem for an agile agent.
LD Mk2: colloquially known as a wally droid. Turns to observe your actions, but does little else. Once again, no sweat.
LD Mk3: turns and fires, slowly but predictably. Time your jump carefully, as he turns to fire in your direction.
LD Mk4. fires in the direction it's facing, but doesn't turn. Awkward, as precision timing is required to jump or pass it.

B. DEVIOUS DROIDS (DD)

The more devious type of stationary robot.
DD Mk1: this one fires when it sights an intruder. Beware when walking moving next to it, or when using the lift . . . you may not live long enough to regret ignoring this.
DD Mk2: as soon as this robot spots you, it becomes activated, and moves in your direction at a fairly slow speed, unlike . . .
DD Mk3: which is the fuel injected equivalent of the above. Both DD Mk2 and Mk3 can be fooled by leaving their line of vision, either by jumping or using a lift. They turn around and leave you alone to get on with searching. Repeat this action every time it spots you.

C. PATROL DROIDS (PD)

Relatively unintelligent patrolling robots.
PD Mk1: the most unintelligent of the PD type. This one simply trundles back and forth along a fixed route, displaying no sign of hostility whatsoever. A novice's delight.
PD Mk2: a faster version of the above – but still no real problem.
PD Mk3: moves like the Mk1 and Mk2 PDs, but fires whenever it reaches the ends of a platform, turns and fires again, then repeats its movement patterns when it reaches the other end of the platform. Just absorb its movement pattern and no problems should be encountered.
PD Mk4: a faster version of the Mk3. Neither the Mk3 or Mk4 present any real threat. Treat them as the Mk1 and Mk2, but don't wait at either end of a platform when they're about.
PD Mk5: this one moves back and forth, firing intermittently as he does so. Time your jump between firing, in order to leap it successfully, but watch your step
PD Mk6: fires more frequently than the Mk5, making it a lot harder to jump. Try to avoid it.
PD Mk7: looks like a Mk1, Mk2, Mk3 or Mk4, because it moves along the platforms in a predictable pattern. But as soon as it spots you on the same level, it lets rip with a steady stream of high voltage charge – so watch out! To test if a droid is a PD Mk7, move up to the same level as it (out of possible zapping range). If it's a Mk7, it fires almost straight away, in which case precision jump timing is needed to clear it. Otherwise, it's safe to continue.
PD Mk8: moves faster than the Mk7, but once you've watched it, it's no harder to avoid. Both the Mk7 and Mk8 PD cease firing if you move out of their line of vision. But beware – as soon as they see you again they fire.



D. HOMER DROIDS (HD)

The ones that home in on sight.
HD Mk1: even though this moves in a simple pattern, once you're in its line of vision, it homes in on you, following your every move. Just don't hang around too long if it's heading towards you – jumping over one is a mite tricky.
HD Mk2: a faster, nastier version of the Mk1. Keep moving or get into trouble.
HD Mk3: very similar to the Mk1, except that this one fires when it reaches the ends of a platform. Don't let it – keep moving.
HD Mk4: a version of the Mk3 with a turbocharger. Don't stand around for too long, or else.

E. SNIFFER DROIDS (SD)

Better equipped homing robots.
SD MK1: sniffs you out as soon as you enter a room. Equipped with a highly sensitive sensor, this robot follows your every movement, regardless of which level you're on. As far as avoiding them goes, it's not too difficult to get past. If for example, you wish to move from one level to another, lead the robot over the opposite side of the room. Quickly run and jump your way over to the other side of the room and use the lift before it catches up.
SD MK2: moves a lot faster than the above, but only when you appear on its level.
SD MK3: movement wise, the same as the MK1 SD. The only difference is, that when it sights you on the same level, it fires mercilessly. Approach with extreme caution.
SD MK4: a speedy equivalent of the MK3. Use of a snooze is wholly justified here.

F. PARANOID DROIDS (PaD)

Slightly intelligent and very paranoid robots.
PaD Mk1: moves along platforms at a slow pace, stopping regularly to look over its shoulder. If you happen to be in the Mk1's line of vision, he stops to fire a series of intermittent warning shots. Make sure this one's out of range before moving on to the same level.
PaD Mk2: a slightly more intelligent version of the Mk1, insomuch as it trundles rapidly towards you if you're seen. Otherwise it's harmless. If timed correctly, you can jump out of the Mk1 and Mk2's scan, thus avoiding any unpleasantness.

COLLECTING THE PASSWORD

Mastering puzzlemaking is one of the most important aspects of the mission – a successfully pieced together password saves the world! In order to obtain the password, all 36 pieces have first to be collected.

The password is nine letters long, and is randomly selected from a number of possible choices each time a mission is started.

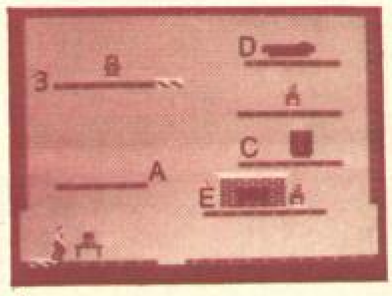
Each letter of this word is formed from four overlaying pieces of puzzle, which stick together to form a computer punch card. When this card is correctly orientated it produces multiple bleepings from the 64, and the letter it represents in the password appears in the control panel at the bottom of the screen.

When manipulating pieces, look for obvious fits, treating the whole thing like a complex jigsaw (look for edge pieces etc). Make sure the colours of the pieces are the same, when attempting to overlay. Although the colour of the card doesn't matter, each piece from which it is constructed has to be the same

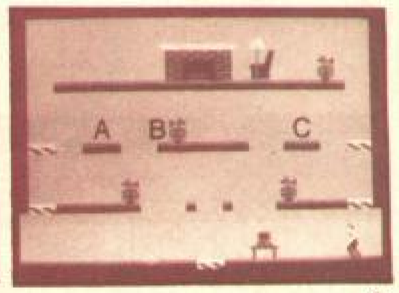
There are two functions accessible through the phone. The first is to put the two pieces on display in memory, the right way round. The second is to see if you have the other three pieces in memory, to go with the piece currently on display. Don't bother using either of these, as both are a waste of time. You should have all 36 pieces when you attempt to complete the password, so checking if the others are in memory is unnecessary. Putting pieces in their correct position via the phone is also a pointless exercise – what are your eyes for?

TROUBLE IN STORE

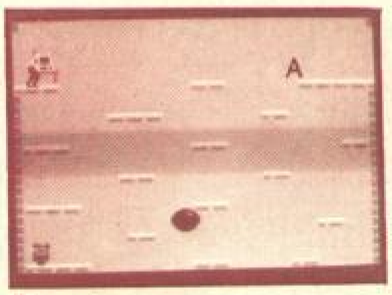
Just like all good platform games, everybody has their problem screens. So here are some tips on the ones which seem to give the most hassle.
Something that a lot of Impossible Mission players don't know, is how to tell the number of a room. This is actually a rather easy task – simply log on to a terminal, and the number of the room is the number displayed at the top of the VDU.



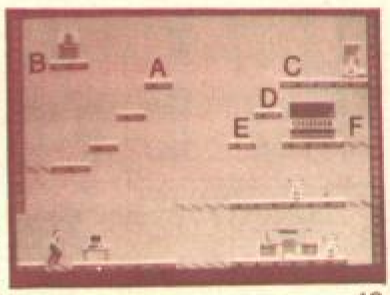
4



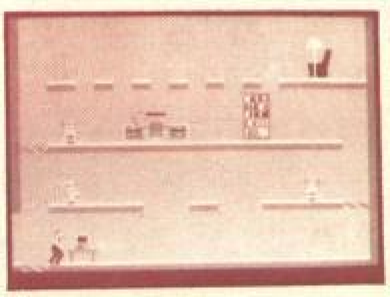
6

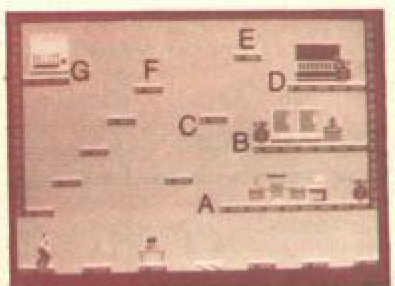


7



19


21



00

ROOM 00

Possibly the toughest room of the lot. Getting to the centre platform/lift looks nearly impossible, but is in fact quite simple. Instead of jumping from platform to platform, you 'step'.
To do this, simply move to the edge of the platform, so your toes aren't quite overhanging, and push right on the joystick, holding right as you step. This works whenever two platforms are close enough, and is a very useful skill to master.
Once you're on the lift, move up to platform A and search the desk and terminal. Then, move up to B and search the objects on this level. To get to platform C, jump from about the third notch along B. If you wish to get to F and then G, move to far right of C (so that your toes hang over the edge). Tap the joystick lightly to the left so you face left, and then jump to F and lastly G.
The other way to get to G, is via D. Jump to D from C, and then from the second notch along on D, to E. Move to the far left of E and jump to F, then G.
A point to remember when jumping is that you don't need to push the joystick in the direction you wish to go in. Just face the way you want to jump, and press the button. This saves you from unnecessarily falling off of a platform when attempting to jump.

ROOM 04

How do you get the elusive chest of drawers on platform C? There are two methods for this, the first being the easiest but most laborious.
Go to the lift at the bottom left of the screen and move up to B. Stand anywhere along the block indicated, and jump to the right. Hold your breath as you plummet to the ground . . . and land safely on platform C.
The second method is the most difficult and dangerous, but once mastered it's the quickest and easiest. Move up from the bottom left lift to platform A. Run to the end of platform A, and just as you fall off, jump and land on C. Yes, I'm serious – jump. The timing is crucial and may take time to master, but it's worth it. I don't know if it's an intentional feature or not, but it certainly is a useful one which can be used elsewhere.

ROOM 06

By using the lift in the centre of the room, move up and jump across to either of the lifts at the far sides of the room. Move up a level with these lifts and step to A for example. Jump from A to B and from half way along B to C. From C jump to the other set of lifts, move up to the top level of the room and examine the furniture there.

ROOM 07

To go from left to right. Don't move when you enter the room. Press the fire button four times to get to the other side and out. To go from right to left, run to the edge of A after entering the room, and jump four times as before.

ROOM 19

Run to the second of the set of two platforms and go up once. Step over to the first platform and go up twice – you can now jump to A, then B, and search the juke box.
To get to C, jump back onto the first platform, move to the edge it and jump to C. Fall down to D and then E. Stand at the intersection between the second lift and E, and jump right, over D, onto F – The Coke dispenser is all yours.

ROOM 21

To get across to the armchair and lampshade, use the stepping method previously described.

ROOM 29

It's extremely rare to be able to search all objects in this room with any real ease. It's always advisable to use a snooze and move pretty darn fast.

QUARTET (Activision)

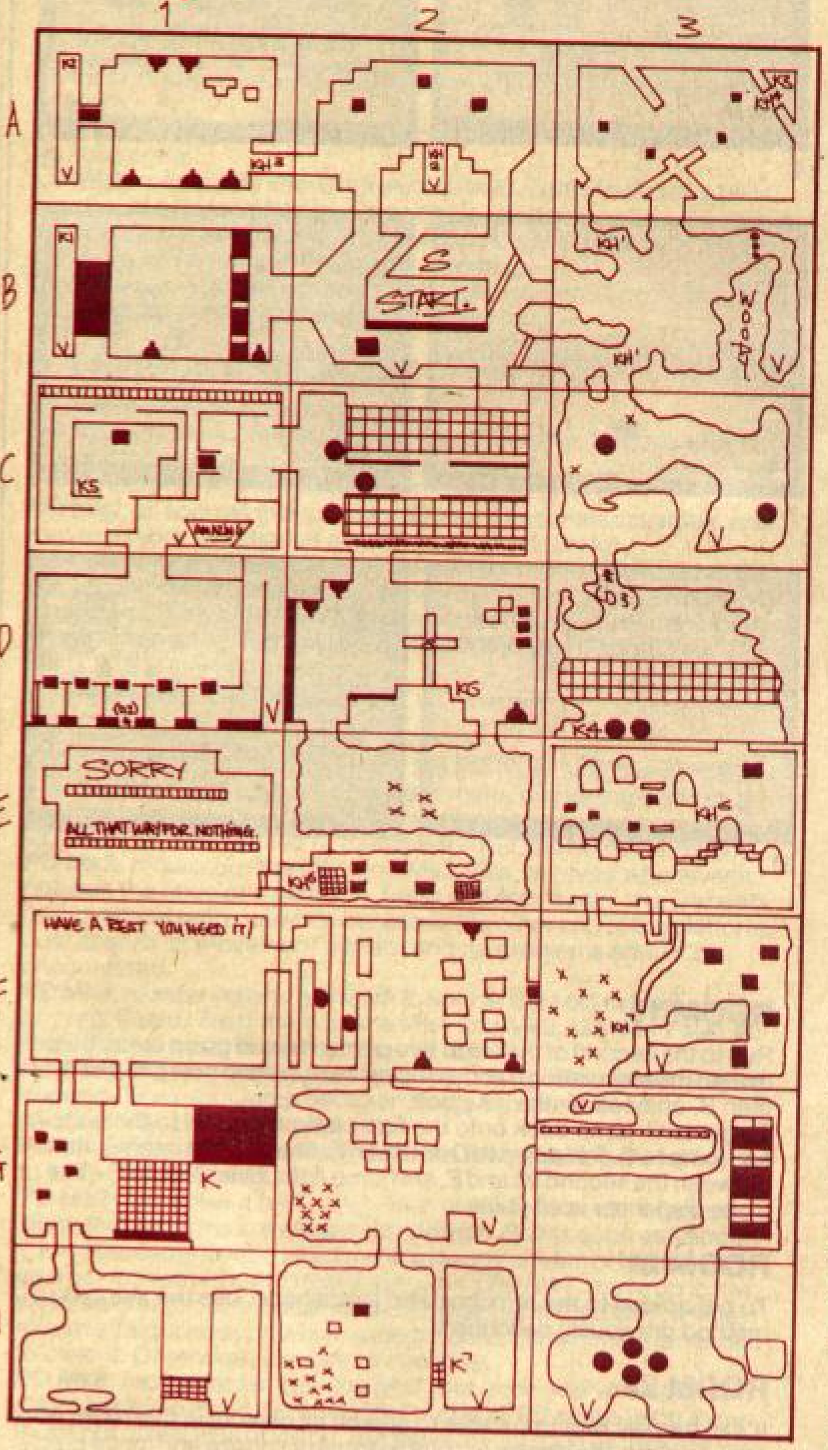
UGH! What a grotty arcade conversion this is. Okay, so the arcade game is no great shakes – but this is just inexcusable. If you're unlucky enough to have bought the game (you have my sympathies) and require an infinite supply of energy to help you along, just use this Zoltan Kelemen **type-in listing.**

```
3 FOR I=512 TO 562:READ A:POKE
I,A:C=C+A:NEXT I:IF C=5563 THEN SYS 520
4 PRINT "ERROR IN DATA"
5 DATA 169,96,141,176,136,76,0,1,169,40,141,
40,3,169,2,141,41,3,198,157,169,0
6 DATA 162,1,168,32,186,255,32,189,255,32,
213,255,144,217,2,76,81,3,169,49,141
7 DATA 169,2,169,234,141,160,2,96
```

JOUSTE (UK)

I love the arcade game – it's brilliant and so's the sequel, Jouste II **(although it's pretty difficult to find). This conversion isn't too bad either, and is even more fun after you've given it a bit of a POKEing. Primarily, type** POKE 44,192:LOAD **and then** LOAD **to load and reset the game. When the** READY **message appears, enter any of the following . . .**

POKE 21357,176:POKE 21358,49 (RETURN) **for infinite lives**
POKE 27519,173 (RETURN) **to get rid of the Pterodactyl**
POKE 28080,96 (RETURN) **to never lose a joust**
Start the action with SYS 2560 (RETURN)



KEY: K: KEY | KH: KEY HOLE | ▲: LASERS | ■ ▪ ● ●: MEANIES.

VIDEO MEANIES



A1 Squeeze in between the laser when the video is off and get killed. Go to the next screen and a bigger bonus is awarded.
B2 Don't shoot the top or bottom blocks – they release meanies. However, the middle ones are fine – providing safe passage to the other side of the screen.
C1 There's a sliding wall on the top . . . so shoot it. The key is useless.
D1 This is a very confusing room. Shoot the middle one of the five blocks to escape to **D3**.
E1 Don't enter here – it's a trap, and consequently a waste of time.
F1 Rest easy, you've earned it.
G1 Don't bother with the key, it's completely useless.
H1 Shoot the blocks as quickly as possible.
A2 Once you have the key, exit swiftly.
B2 When shooting downwards, let two meanies go past before turning on the video
C2 Wait until the sliding wall has gone past twice before moving.
D2 Move as fast as possible. Whizz in, grab the key and get out.
E2 Watch out – this is a dead end, so don't come here.
F2 Go through the middle gap and then the bottom gap to get past the lasers.
G2 Move fast and do not attempt to fight the meanies.
H2 Again, move fast and do not attempt to fight the meanies.
A3 Simply avoid all the marauding meanies.
B3 To continue, shoot the top meanie.
C3 Avoid all the meanies until one has gone towards the video, then follow.
D3 Watch out for the sliding wall. Move past it, blast the meanies, get the key, go into the bottom room and re-enter.
E3 Creepy one this (that's not my joke – JR).
F3 Move fast to avoid the blocks.
G3 Once past the sliding wall, destroy all the meanies. When you hit the bottom one, pull down while firing.
H4 Finished – don't you feel a real hero?

GROW INTO A BIG FISH IN A BIG POND...



...WITH OCEAN



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MASTER OF MAGIC (MAD)

What now . . . Um. Oh yes – how about the ability to finish this budget RPG in around 1.19 seconds? Sounds like fun eh? All you have to do is put a rewound tape into the datasette and type . . .

POKE 43,200:LOAD (RETURN)

Now press play on tape. When the READY prompt appears type . . .

POKE 43,1 (return)

```
86 POKE
10171,234:POKE 10172,234:POKE 10173,234:POKE
10096,32:POKE 10097,158 (RETURN)
87 POKE 10098,207:POKE 10215,32:POKE
10216,158:POKE 10217,207:POKE 53150,141 (RE-
TURN)
88 POKE 53151,32:POKE 53152,208:POKE
53153,141:POKE 53154,33:POKE 53155,208 (RE-
TURN)
89 POKE 53156,96:POKE 9849,145:POKE 10095,14
(RETURN)
```

followed by RUN (RETURN)

Right. When the game loads you can walk through all the wall – and also note the very pretty screen! Ta very much to Ash and Dave of the ever so sunny Eastbourne – the East Sussex one.



THE EVIL DEAD (Palace)

This was Palace's first ever release, and what a chuckle it is too. They've certainly come a long way since this classic Richard Leinfeller 'epic' (thank goodness). If you happen to have this ancient game, blow the dust off place it carefully in the tape deck (with all the respect that its age commands). Type in the following Mick Mills and Al listing, type RUN (RETURN) and follow the on-screen instructions for infinite lives . . .

```
10 L=49152
20 FOR X=1 TO 6:T=0
30 FOR Y=1 TO 8
40 READ A:POKE L,A
50 L=L+1:T=T+A
60 NEXT
70 READ C:IF T=C THEN 90
80 PRINT"ERROR IN DATA"X 1090:END
90 NEXT
95 PRINT"SYS 49152 TO LOAD AND RUN"
99 END
100 DATA 162,32,189,14,192,157,128,8,882
110 DATA 202,16,247,76,128,8,882
120 DATA 170,168,32,186,255,169,1,847
130 DATA 189,255,32,213,255,169,0,32,1012
140 DATA 71,3,32,52,3,169,96,141,1350
150 DATA 142,153,76,208,9,32,65,76,761
```

HERCULES (The Power House)

The POKES below work on both the original Run 100 And Power House versions of this extremely addictive and horribly unattractive platform classic. Just load the game, then reset the 64 so that you can enter the following:

POKE 6257,32 (RETURN)
POKE 6258,0 (RETURN)
POKE 6259,192 (RETURN)
POKE 49152,169:POKE 49153,3 (RETURN)
POKE 49154, 133:POKE 49155,30 (RETURN)
POKE 49156,96 (RETURN)

For unlimited lives and . . .

POKE 3905,169:POKE 3906,0 (RETURN)
POKE 3907, 234 (RETURN)

To give Hercules the ability to be able to walk through moving aliens. When everything is hunky dory, restart the program with SYS 2304.

GODS AND HEROES (The Power House)

Have some POKEs for sequel too! Follow the same procedure as before, ie load the program and reset the machine. Now enter:

POKE 6771,192
POKE 6770,0
POKE 49152,169:POKE 49153,3
POKE 49154,133:POKE 49155,29
POKE 49156,96

For unlimited lives, and

POKE 3568,169:POKE 3569,0
POKE 3570,234

So the hero can walk through moving aliens without being harmed. Restart by typing SYS 2304.



CRL Group PLC, CRL House, 9 Kings Yard, Carpenters Road, London E15 2HD

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NODES OF YESOD (Odin)

The following Mick Mills and Al listing makes Odin's first release slightly more easy to complete. They give Charlemagne 'Charles' Fotheringham-Grunes (did you know that Steve Jarratt's middle name is Charles too!) infinite energy and gravity sticks. They also prevent him from dying should he fall a long way, and stops the Red Spaceman taking any hard-earned Alchiems.

Just type in and RUN the listing below and follow the on-screen instructions.

```
10 L=49152
20 FOR X=1 TO 6:T=0
30 FOR Y=1 TO 8
40 READ A:POKE L,A
50 L=L+1:T=T+A
60 NEXT
70 READ C:IF T=C THEN 90
80 PRINT 'ERROR IN LINE' X×10+90:END
90 NEXT
100 PRINT "LOAD, THEN SYS 49152 TO"
110 PRINT "LOAD AND RESET THE GAME"
120 END
130 DATA 169, 13, 141, 239, 3, 169, 192, 141, 1067
140 DATA 240, 3, 76, 13, 8, 169, 0, 141, 650
150 DATA 155, 32, 169, 2, 141, 156, 32, 162, 849
160 DATA 6, 189, 37, 192, 157, 0, 2, 202, 785
170 DATA 16, 247, 76, 0, 32, 32, 213, 255, 871
180 DATA 76, 102, 254, 77, 77, 43, 65, 76, 770
```

When the computer resets, any of the following POKEs can be entered . . .

POKE 34469, 165 For infinite gravity sticks
POKE 39277, 0 For invulnerability to long drops
POKE 36541, 140 To stop getting knocked about
POKE 45408, 0:POKE 33090, 96 To stop the Red Spaceman taking Alchiems

To start the game, SYS 8443 (RETURN) followed by SYS 31254 (RETURN).

1942 (Elite)

Grab your copy of this rather naff arcade conversion and blow off the dust and cobwebs. Stop coughing and load the game. Done that? Now, reset the machine and enter any of the POKEs below for some interesting results.

First of all, speed up scrolling by three times and therefore make a level last about five seconds. Just type . . .

POKE 5666, 10

The next is rather unusual one. Type in the POKE and all your bullets become a permanent fixture of the screen, destroying any enemy aircraft that fly into them. Altering the value specifies which parts of the screen are affected – 5 makes the top line into a mine field, whereas a value of 24 causes the whole screen to become bullet-laden. Note that enemy fire is also stored on-screen, so it is wise to pepper the area with your bullets first, before they do . . .

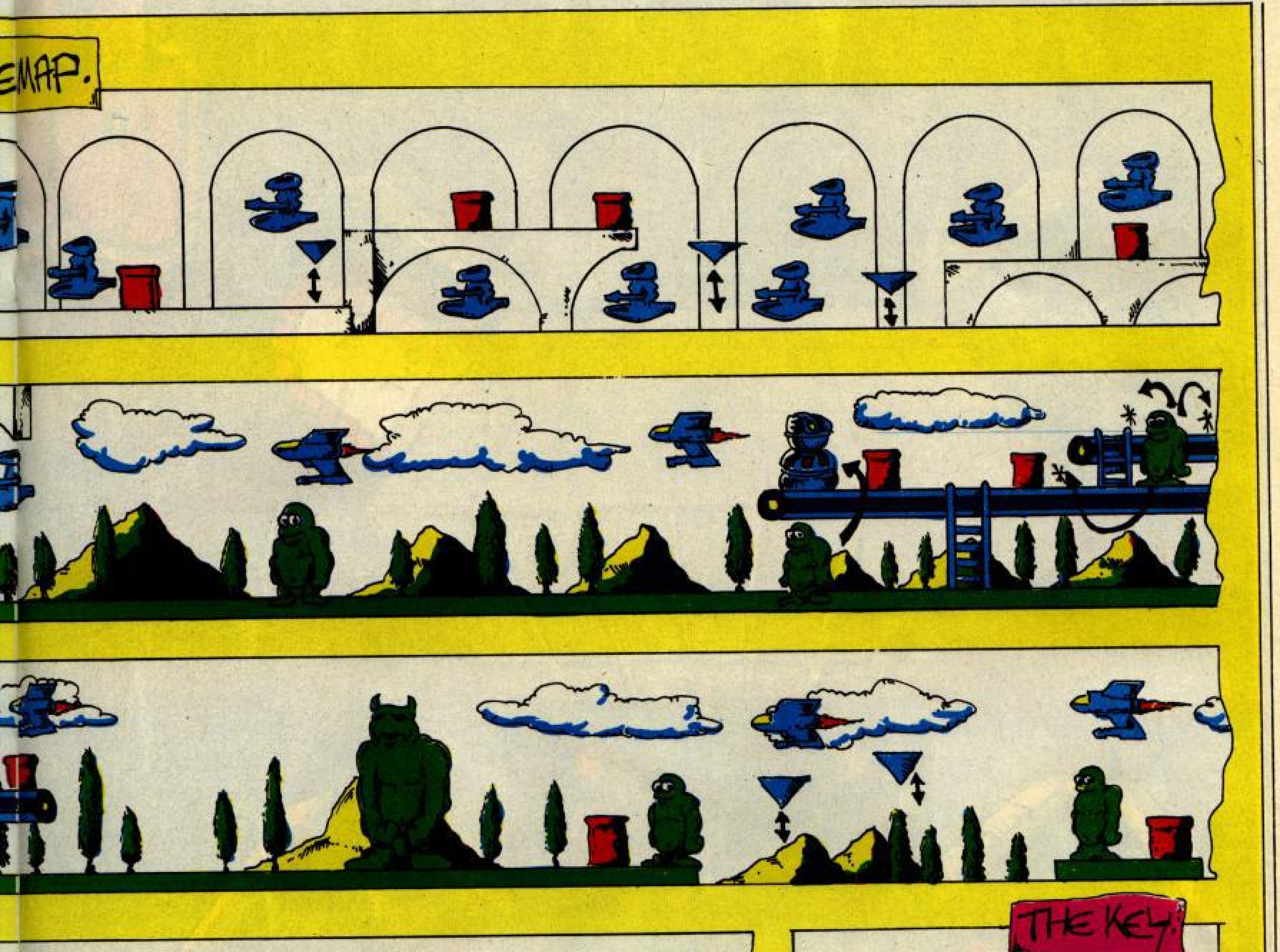
POKE 8040,(5 to 24)

To have an invisible laser beam fire whenever your machine guns are activated, enter . . .

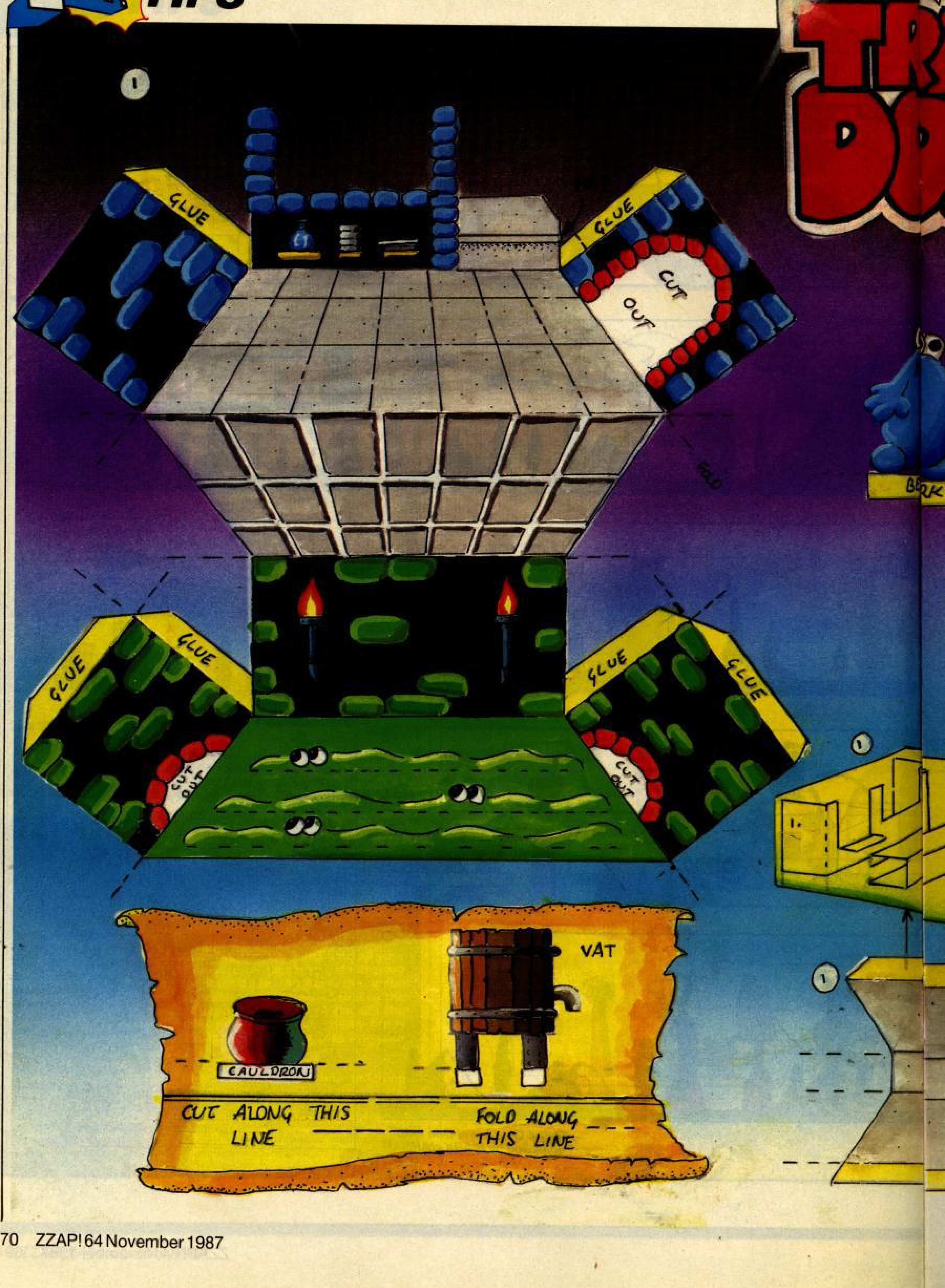
POKE 11839,10

All of the above locations originally held a value of three, so to restore the game to normality, just re-POKE the original number with three. SYS 2640 (RETURN) starts the game once more. Oh what fun we had, but at the time it seemed so bad . . .

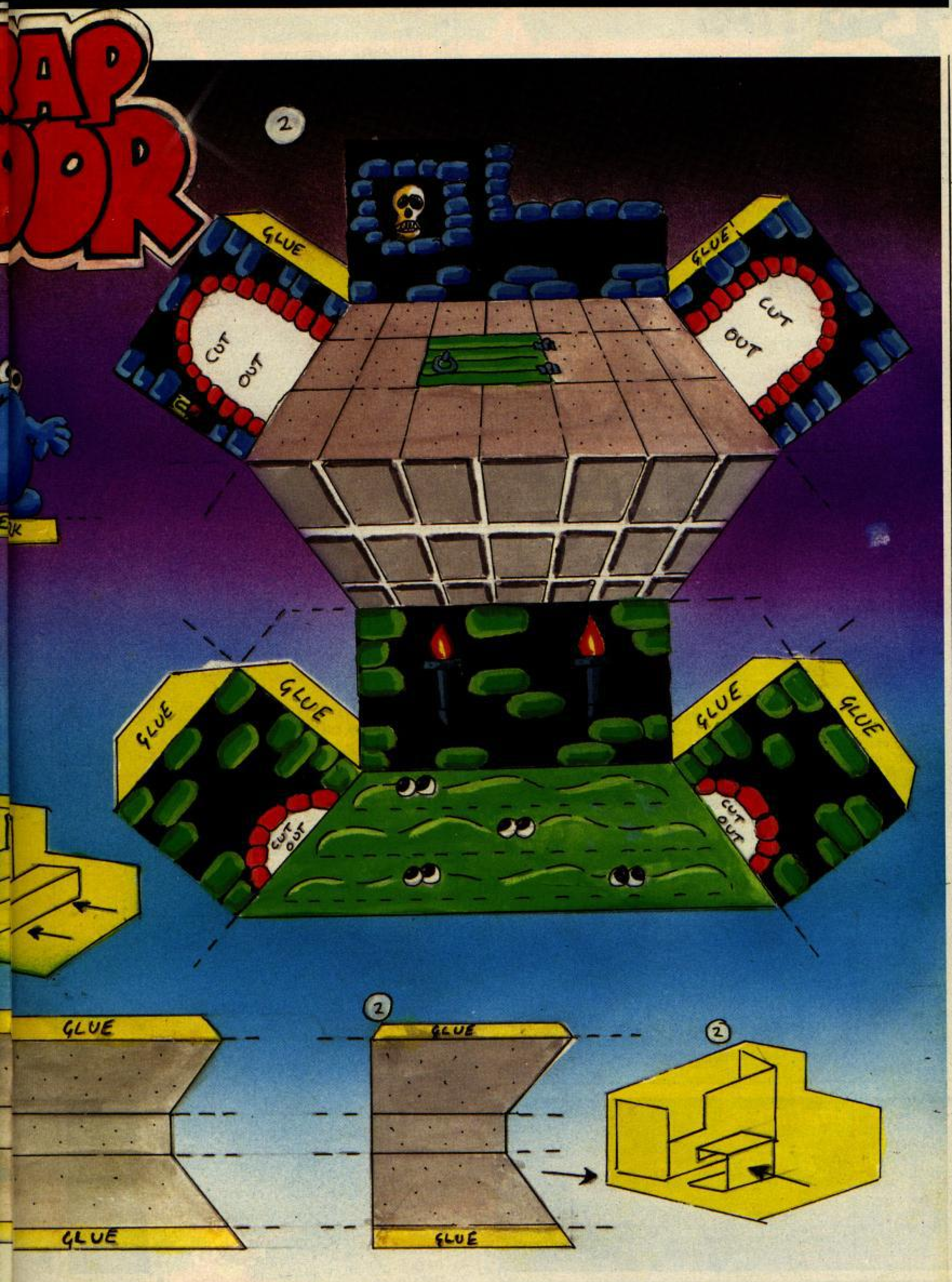




Game Over Level One map compiled by MARK HANNAN



1
GLUE
GLUE
CUT OUT
FOLD
GLUE
GLUE
GLUE
GLUE
CUT OUT
CUT OUT
VAT
CAULDRON
CUT ALONG THIS LINE
FOLD ALONG THIS LINE



RAP
OOR
2
GLUE
GLUE
CUT OUT
CUT OUT
GLUE
GLUE
GLUE
GLUE
GLUE
CUT OUT
CUT OUT
GLUE
GLUE
2
GLUE
GLUE
2

THE MUSIC LISTINGS

The following listings are all pretty unusual as they don't give infinite lives or anything, or even knock out sprite to sprite collision. What are they? Well, they turn the 64 into a mini music machine, and let you hear jingles, sound effects or tunes that you mightn't otherwise hear if you were to play normally. Confused? Don't be – it's all pretty self-explanatory, so read on . . .

RAMBO (Ocean)

The following routine was also supplied by 'Forest'. It doesn't give you anything as trivial as infinite lives – it turns Rambo the 'game' into Rambo the 'music system'.

```
10 PRINT CHR$(147)
20 FOR A=304 TO 317:READ B:POKE A,B:NEXT A
30 FOR C=32768 TO 32855:READ D:POKE
C,D:NEXT C
40 POKE 53280,0
50 SYS 32768
100 DATA 173, 0, 160, 141, 0, 64, 169
110 DATA 55, 133, 1, 76, 226, 252, 0
120 DATA 169, 128, 133, 157, 160, 1, 152
130 DATA 170, 32, 186, 255, 169, 0, 133
140 DATA 183, 32, 213, 255, 169, 31, 141
150 DATA 150, 3, 169, 128, 141, 151, 3
160 DATA 76, 99, 3, 32, 76, 128, 169
170 DATA 54, 141, 225, 65, 162, 0, 189
180 DATA 55, 128, 157, 228, 65, 232, 224
190 DATA 32, 208, 245, 76, 0, 64, 173
200 DATA 0, 64, 141, 0, 160, 169, 11
210 DATA 141, 17, 208, 76, 84, 164, 70
220 DATA 79, 82, 69, 83, 84, 33, 169
230 DATA 48, 141, 60, 65, 169, 1, 141
240 DATA 61, 65, 96, 234, 234, 234, 234
```

Check through it thoroughly to make sure there are no errors and save it out to tape for future use. Put your previously rewound Rambo tape into the cassette recorder, type RUN (RETURN) and press play when instructed. Rambo will now load as normal, but it won't run. When the computer resets type SYS 16863 (RETURN) to start the program. The screen should have a white band across it. There are two sets of music and sound effects. Press 1 to access the first set and any of the following:

Q – Sound effect	O – Sound effect	H – Short tune
W – Jingle	P – Sound effect	J – Short tune
E – Jingle	S – Sound effect	K – Short tune
R – Sound effect	D – Music	L – Short tune
T – Sound effect	F – Music	X – Sound effect
Y – Sound effect	G – Short tune	N – Sound effect
		M – Piece of music

Press 2 to access the second set, then any of these keys . . .

E – Sound effect	D – Drums	B – Short tune

**Pressing the SPACE BAR 'kills' the tune or sound effect playing.
Pressing 'up arrow' advances the tune playing – a sort of 'fast forward' facility.
Pressing RETURN determines which voices are on or off. For example, you can have voice one, two or three playing on its own, or voices one and two, two and three or one and three playing together.**

DELTA (Thalamus)

Did you know (and I very much doubt you do) that there are a series of jingles hidden deep within the codeways of *Delta*. They still remain in memory, and can be accessed using the following listing.

Firstly load the game and then reset the 64. Now type in the following Tim and Ian Fraser listing.

When the whole program has been typed in and checked (and even saved out for future use) it can be started by typing RUN (RETURN). Now press any key along the top row (left arrow to – key) to access the jingles.

```
LISTING ONE
0 PRINT CHR$(147)
1 FOR I=49152 TO 49234:READ X:POKE I,X
2 C=C+X:NEXT
3 IF C<>10709 THEN PRINT "DATA ERROR":END
4 PRINT "DATA OK. SAVE LISTING TO TAPE FOR
FUTURE USE.":PRINT
5 PRINT "TYPE 'SYS 49152' TO START."
6 DATA 32, 86, 245, 169, 162, 141, 225, 2, 32, 167, 2,
120, 162, 232, 160, 99, 189, 100, 4, 89, 0, 4
7 DATA 157, 16, 2, 136, 16, 247, 202, 224, 255, 208,
237, 162, 233, 189, 15, 2, 157, 255, 255, 202
8 DATA 208, 247, 169, 76, 141, 203, 2, 169, 247, 141,
204, 2, 169, 2, 141, 205, 2, 162, 9, 189, 73
9 DATA 192, 157, 247, 2, 202, 16, 247, 76, 27, 2, 169,
55, 133, 1, 141, 7, 128, 76, 226, 252
```

AUF WIEDERSEHEN MONTY (Gremlin Graphics)

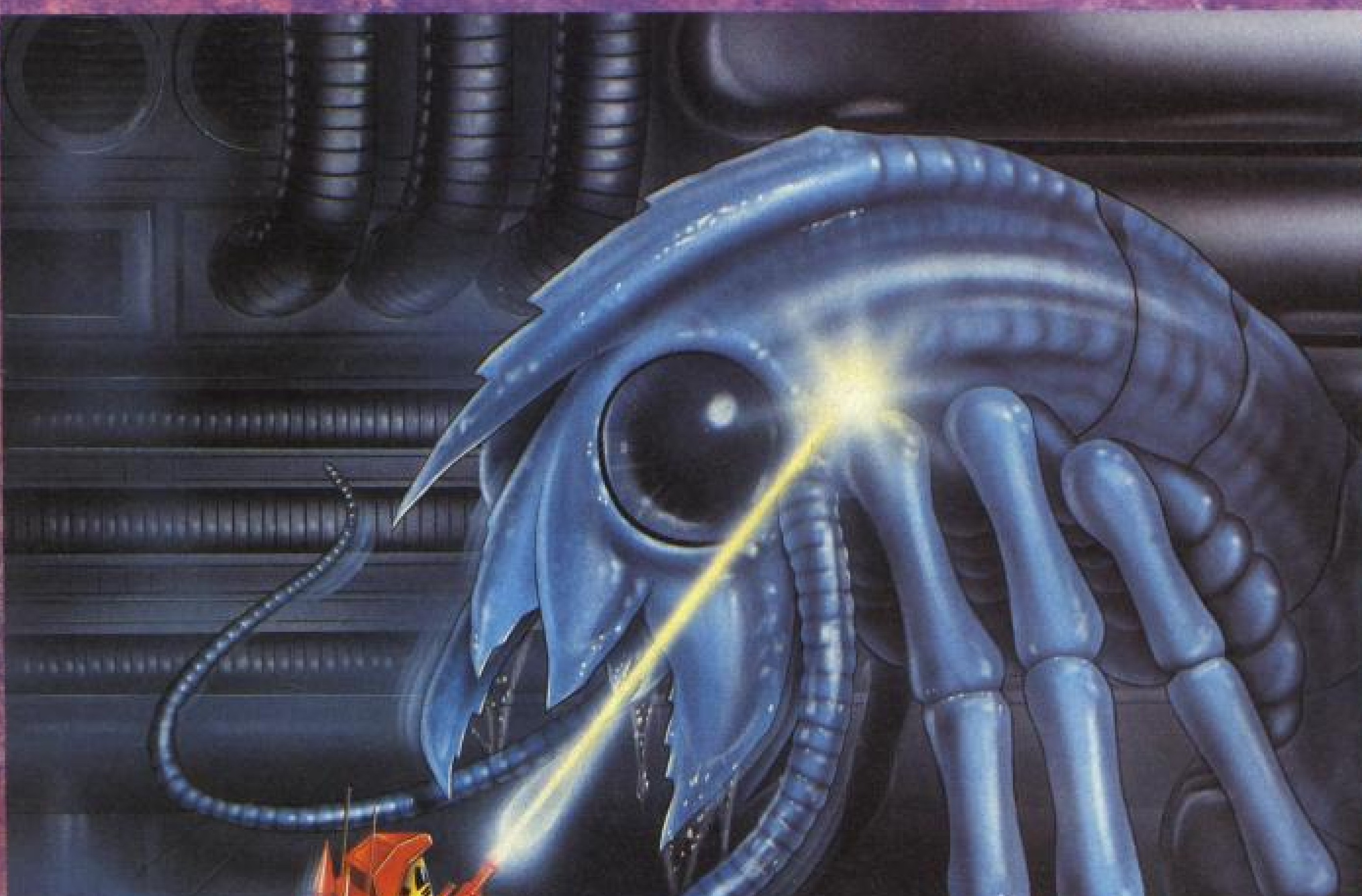
Here's another 'jingle system', although you can hear all the jingles by selecting the 'sound effects only' option before starting a game and travelling all through Europe. If you fancy the easier method, simply plonk a rewound copy of goodbye Monty into the C2N, type out listing one, RUN it and follow the on-screen instructions.

When the game loads and resets, type in and RUN listing two, and again follow the on-screen instructions. Neat eh? Thanks to Tim and Ian Fraser for that original, but enjoyable pair of listings.

```
LISTING TWO
0 PRINT CHR$(147)
1 DATA 32, 99, 54, 165, 197, 162, 12, 221, 86, 54, 240,
7, 202, 16, 248, 76, 25, 54, 96, 120, 169
2 DATA 53, 133, 1, 234, 138, 32, 202, 133, 162, 191,
160, 16, 136, 208, 253, 202, 208, 248, 32, 15
3 DATA 228, 169, 55, 133, 1, 88, 165, 197, 201, 64,
208, 208, 120, 169, 53, 133, 1, 32, 242, 199
4 DATA 76, 51, 54, 62, 9, 14, 17, 22, 25, 30, 33, 38, 41,
46, 49, 54, 169, 0, 141, 32, 208, 141, 33
5 DATA 208, 169, 147, 32, 210, 255, 96
6 FOR I=3846 TO 13936:READ X:POKE I,X
7 C=C+X:NEXT
8 IF C<>10220 THEN PRINT "DATA ERROR":END
9 PRINT "DATA OK. SAVE LISTING TO TAPE FOR
FUTURE USE.":PRINT
10 PRINT "NOW TYPE SYS 13846 TO START THE
MUSIC SYSTEM."
11 PRINT:PRINT "USE KEYS Q TO 'UP ARROW' TO
PLAY ANY OF THE 13 TUNES."
```

```
.100 REM DELTA JINGLE SYSTEM
112 :
113 PRINT CHR$(147)
114 FOR I=8192 TO 8340:READ A:C=C+A:POKE
I,A:NEXT
115 IF C<>1369 THEN PRINT "ERROR IN
DATA.":END
120 PRINT "DATA OK. SAVE LISTING TO TAPE FOR
FUTURE USE.":PRINT
125 PRINT "TYPE SYS 8298 TO START."
200 DATA 169, 55, 133, 1, 88, 162, 12, 165
201 DATA 197, 221, 54, 32, 240, 6, 202
202 DATA 16, 246, 76, 5, 32, 189, 67, 32
203 DATA 32, 80, 32, 173, 18, 208, 201
204 DATA 228, 208, 249, 32, 96, 157, 173
205 DATA 18, 208, 201, 20, 208, 249, 76
206 DATA 122, 32, 84, 73, 77, 47, 73, 65
207 DATA 78, 0, 57, 56, 59, 8, 11, 16, 19
208 DATA 24, 27, 32, 35, 40, 43, 0, 1, 2
209 DATA 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 120
210 DATA 162, 53, 134, 1, 32, 87, 195, 96
211 DATA 32, 0, 32, 120, 162, 23, 169, 0
212 DATA 157, 0, 212, 202, 16, 248, 76
213 DATA 89, 32, 169, 0, 141, 32, 208, 141
214 DATA 33, 208, 169, 0, 141, 17, 208
215 DATA 76, 89, 32, 120, 169, 55, 133
216 DATA 1, 88, 162, 12, 165, 197, 221
217 DATA 54, 32, 240, 11, 202, 16, 248
218 DATA 120, 169, 53, 133, 1, 76, 26, 32, 96
```

SIDEWIZE



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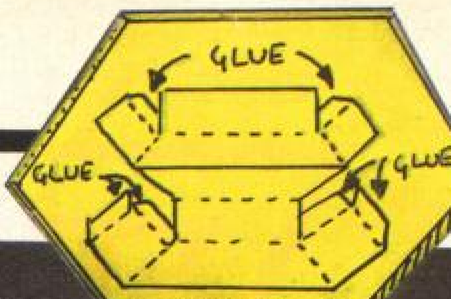
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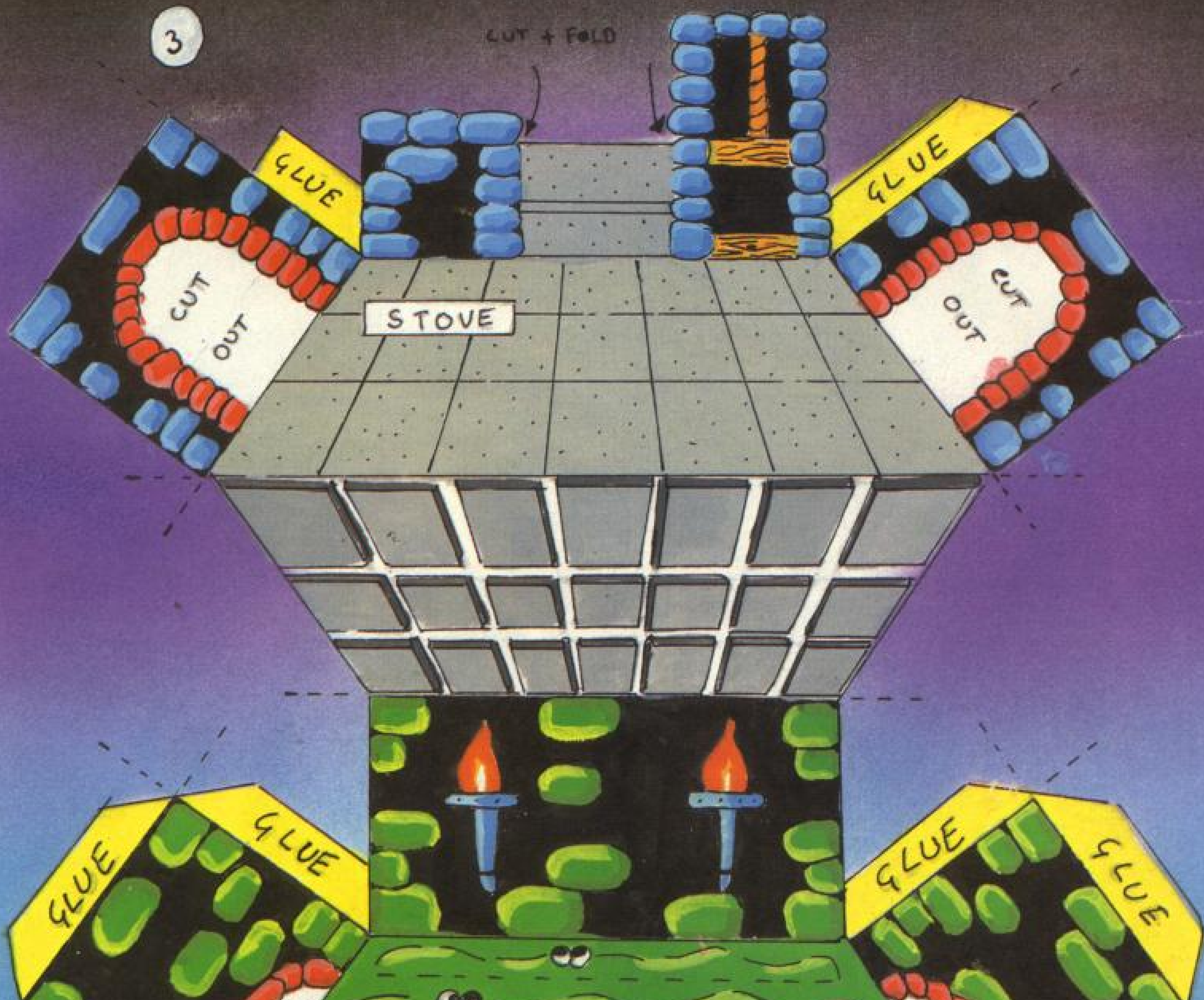
FIREBIRD

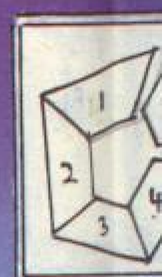
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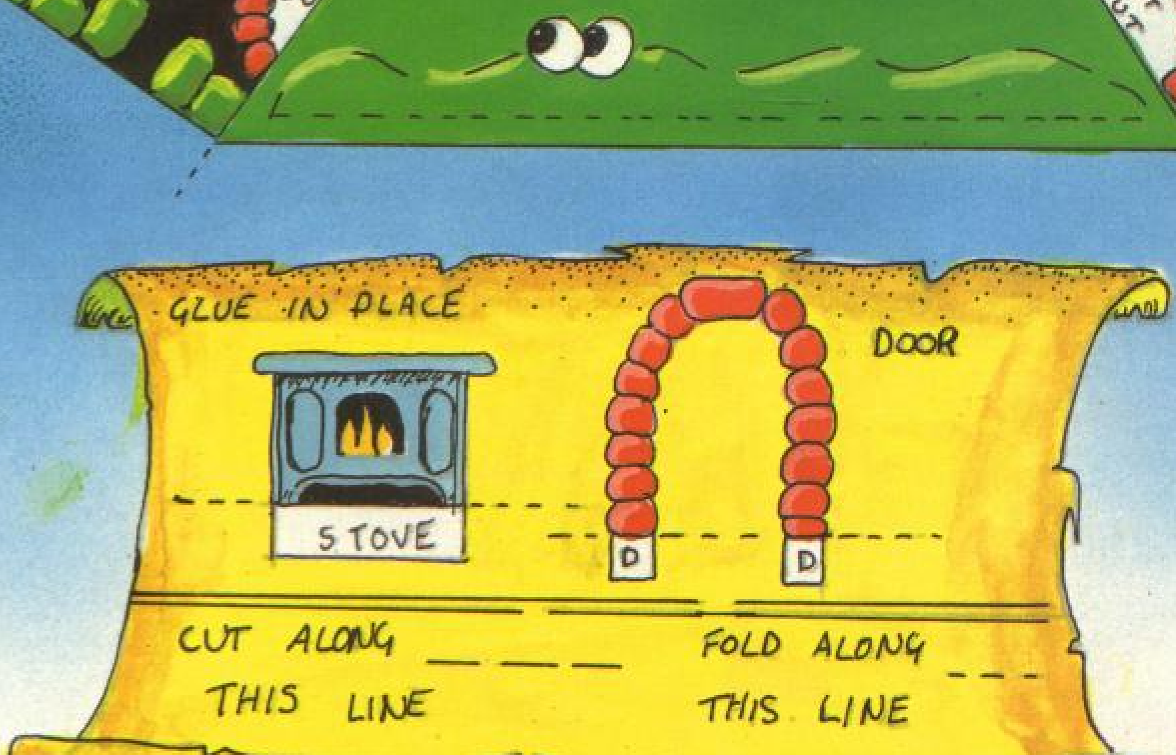
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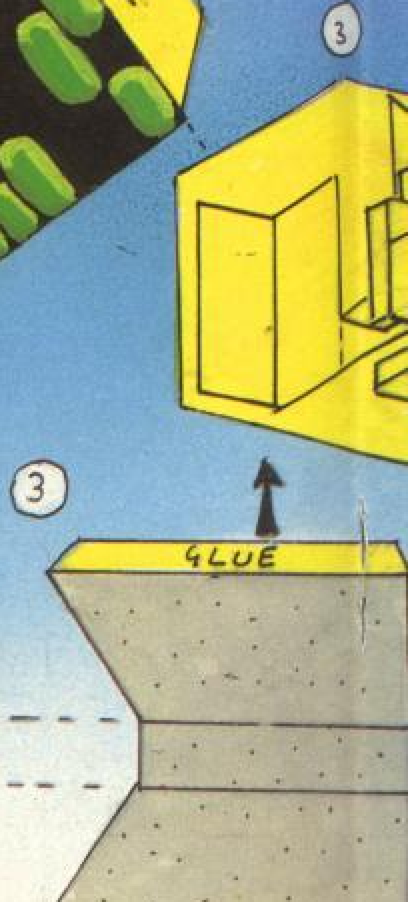
Firebird Software
First Floor, 64-76 New Oxford St.
London WC1A 1PS

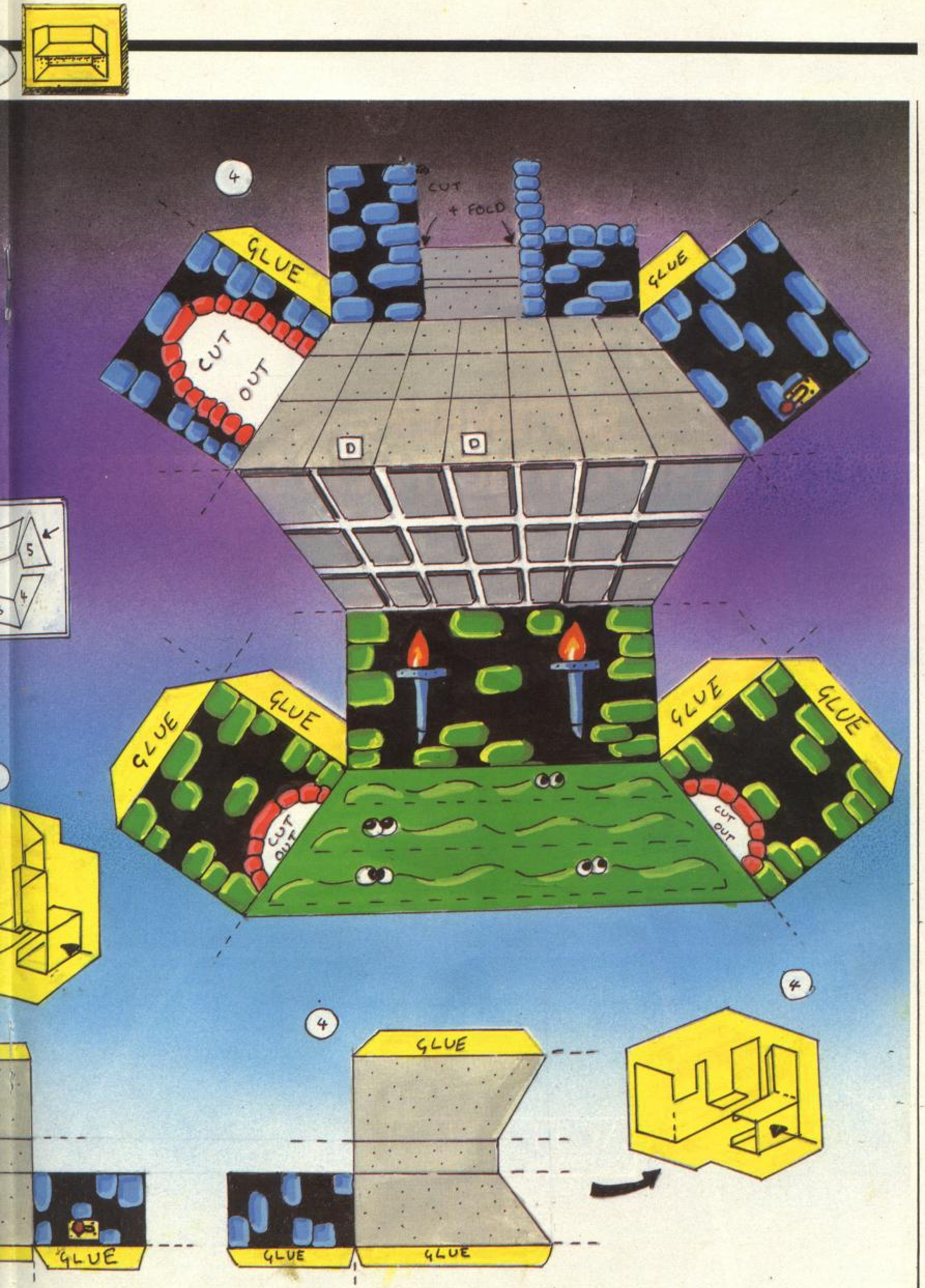

GLUE
GLUE
GLUE


3
CUT + FOLD
GLUE
GLUE
CUT OUT
CUT OUT
STOVE
GLUE
GLUE
GLUE
GLUE
CUT OUT
CUT OUT


1
2
3
4


GLUE IN PLACE
DOOR
STOVE
D
D
CUT ALONG THIS LINE
FOLD ALONG THIS LINE

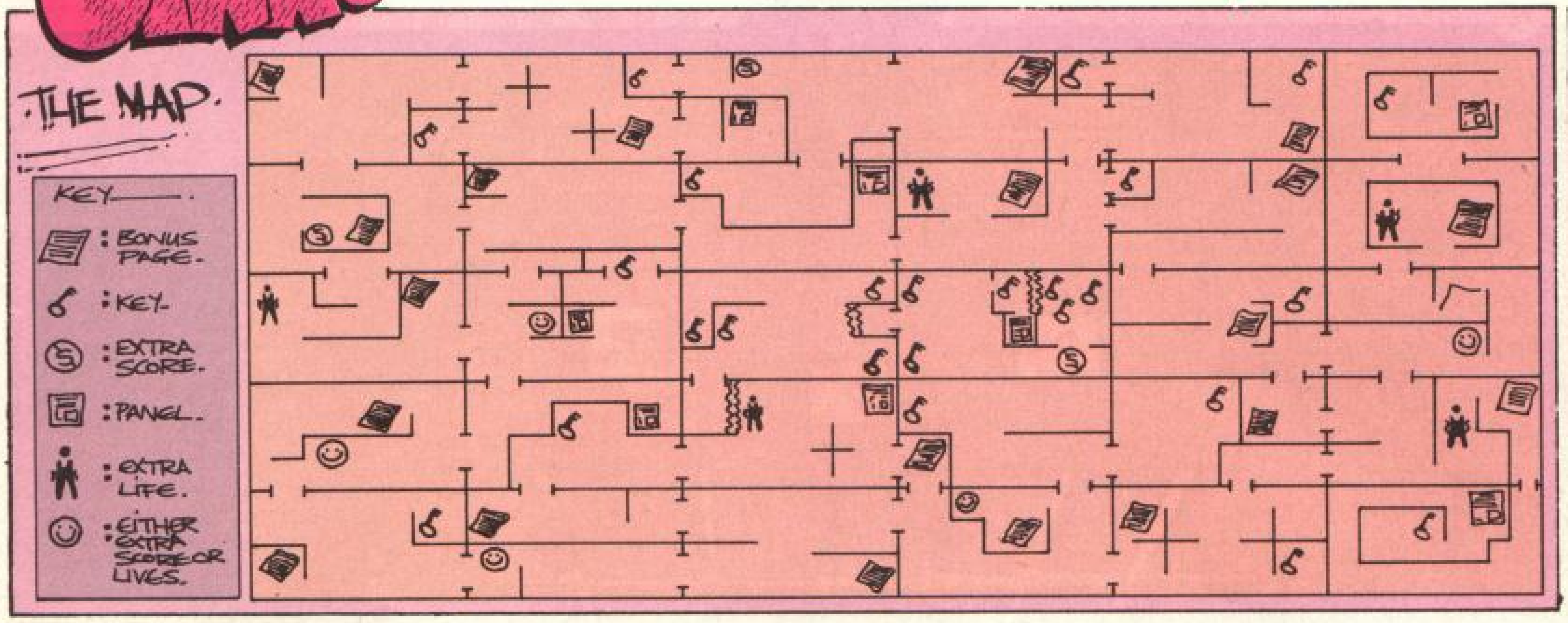

3
3
GLUE
GLUE



4
CUT
+ FOLD
GLUE
GLUE
CUT
OUT
D
D
5
4
GLUE
GLUE
GLUE
GLUE
CUT
OUT
CUT
OUT
4
4
GLUE
GLUE
GLUE
GLUE


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OINK!



TOAD FORCE (Players)

Use this brilliant Mick Mills and Al **listing to become a supremely hard amphibian. Just type in the listing,** RUN **it and load the program as normal.**

```
10 L=49152
20 FOR X=1 TO 10
30 FOR Y=1 TO 8
40 READ A:POKE L,A
50 L=L+1:T=T+A
60 NEXT
70 READ C:IF T=C THEN 90
80 PRINT "ERROR IN DATA"X×10+90:END
90 NEXT
95 PRINT "SYS 49152 TO LOAD AND RESET."
99 END
100 DATA 169, 0, 133, 147, 133, 144, 32, 208, 966
110 DATA 247, 32, 23, 248, 32, 44, 247, 169, 1042
120 DATA 159, 133, 193, 169, 18, 133, 194, 169, 1168
130 DATA 0, 133, 174, 169, 19, 133, 175, 32, 835
140 DATA 74, 248, 162, 167, 189, 0, 18, 157, 1015
150 DATA 0, 2, 232, 208, 247, 169, 58, 141, 1057
160 DATA 237, 2, 169, 192, 141, 238, 2, 76, 1057
170 DATA 81, 3, 162, 9, 189, 72, 192, 157, 865
180 DATA 205, 1, 202, 16, 247, 76, 0, 224, 971
190 DATA 120, 169, 55, 133, 1, 76, 102, 254, 910
```

When the computer resets, enter any of the following . . .

POKE 12216,173 **for infinite hydrogen**
POKE 11362,173 **for infinite oxygen**
POKE 11352,173 **for infinite plutonium**
POKE 36827,0 **for infinite power**
POKE 12818,253:POKE 12833,2 **for a slower toad**

And SYS 51179 **to start the game with your selected changes.**

STARQUAKE (Bubble Bus)

Here are some more Starquake **POKEs to go with the ones printed elsewhere within these pages. Load and reset the game, so that you can enter this** Christopher Hester **POKE.** POKE 12540,1 RETURN**). When you** SYS 3088 **the game runs at a much faster speed!**

DYNAMITE DAN (Mirrorsoft)

Okay all you Dan fans – get a load of this Mick Mills and Al **infinite lives listing. All you have to do is type it in,** RUN **it and follow the instructions. Couldn't be simpler, could it?**

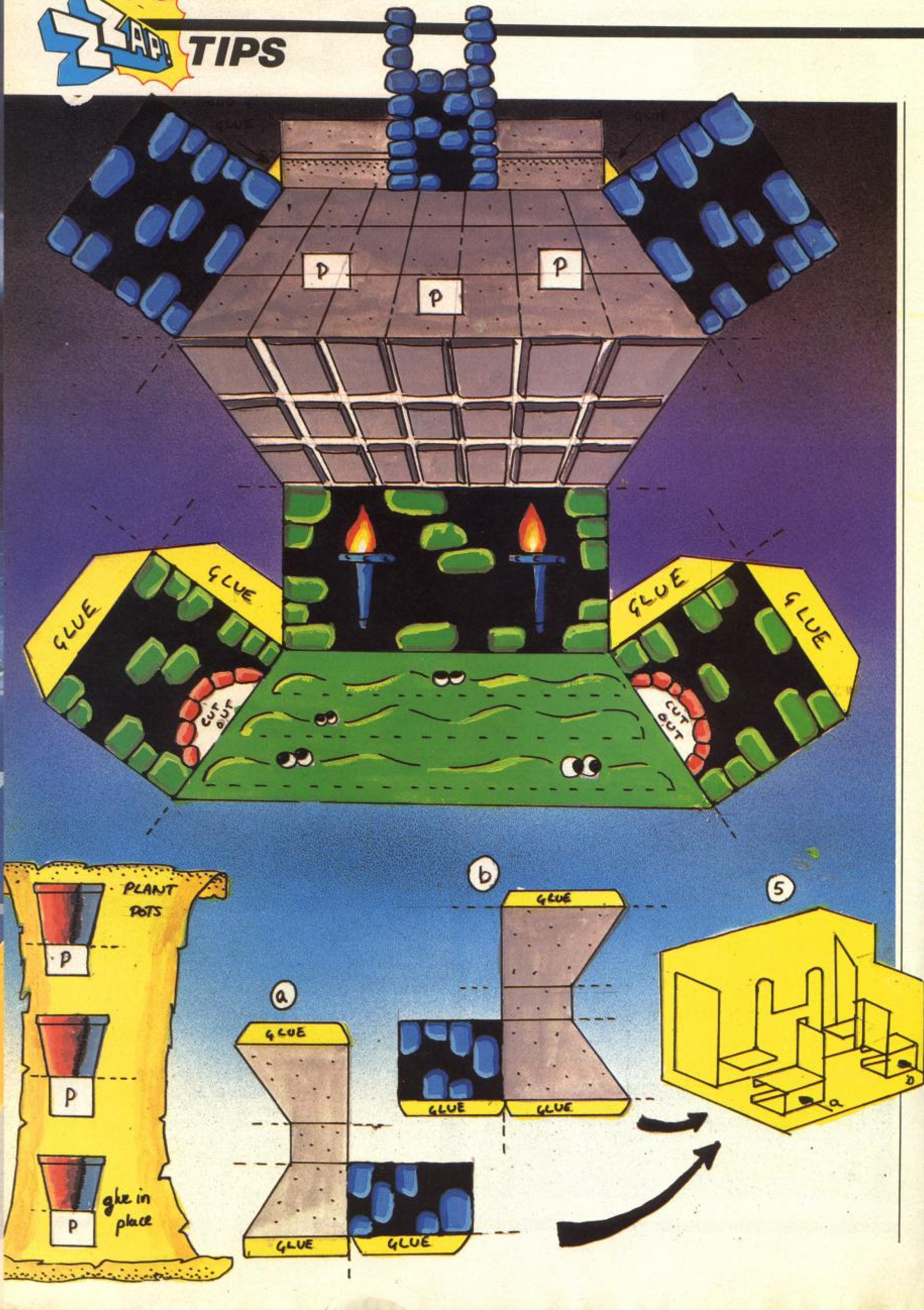
```
10 L=49152
20 FOR X=1 TO 5:T=0
30 FOR Y=1 TO 8
40 READ A:POKE L,A
50 L=L+1:T=T+A
60 NEXT
70 READ C:IF T=C THEN 90
80 PRINT "ERROR IN LINE" X×10=90:END
90 NEXT
95 PRINT "SYS 49152 TO LOAD AND RUN"
100 DATA 169, 1, 170, 168, 32, 186, 255, 169, 1150
110 DATA 0, 32, 189, 255, 32, 213, 255, 169, 1145
120 DATA 52, 141, 200, 2, 169, 192, 141, 201, 1098
130 DATA 2, 96, 169, 254, 141, 179, 3, 169, 1013
140 DATA 101, 141, 182, 3, 76, 81, 3, 0, 587
```

When the computer resets, type POKE 25963,173 **for infinite lives and you can start the game by typing** POKE 25097,0:POKE 25104,0 (RETURN) **followed by** SYS 16128 (RETURN).

DELTA (Thalamus)

This brilliant listing is dedicated (again) to those new readers who have recently bought the slick and polished Delta **(how's this for after-sales care).** Zoltan Kelemen **of Tyreso, Sweden sent in the following listing, and all you have to do to get it working is insert a rewound** *Delta* **cassette into the C2N (for nothing else will do), key in the program,** RUN **it and press play on tape to load the program with unlimited spaceships.**

```
10 FOR I=53186 TO 53262:READ A:POKE
I,A:NEXT:SYS 53186
20 DATA 169, 234, 141, 40, 3, 169, 207, 141, 41, 3,
133, 157, 169, 1, 170, 168, 32, 186, 255, 169, 0
30 DATA 32, 189, 255, 32, 213, 255, 169, 245, 141,
237, 2, 169, 207, 141, 238, 2, 76, 81, 3, 169, 49
40 DATA 141, 159, 2, 169, 234, 141, 160, 2, 96, 169,
2, 141, 206, 1, 169, 208, 141, 207, 1, 76, 0
50 DATA 237, 169, 193, 141, 161, 63, 169, 60, 141,
162, 63, 76, 235, 2
```


GLUE
GLUE
GLUE
GLUE
P
P
P
CUT OUT
CUT OUT
PLANT POTS
P
P
P
glue in place
a
GLUE
GLUE
GLUE
b
GLUE
GLUE
GLUE
5
a
b

TRAPDOOR (Piranha)

Here are some useful tips from Douglas Bayliss**, a chap who lives in the new town of Telford, Shropshire. Unfortunately they don't make the game much easier, but at least you now know what you should be doing. Use them in conjunction with the fabulous 3D cut-out map printed elsewhere within these pages for maximum effect. Oh, in case you're wondering, these tips apply only to the learner Berk level.**

CAN OF WORMS

Ugh! Orders are orders I suppose. First of all fetch the can, wander all the way back to the trapdoor screen and drop the can (but don't drop it on the trapdoor). Open the trapdoor and let out the worms, then shut the door again. When Drutt is on the trapdoor, open it again and he'll fall into it (he'll give you no hassle now). The next thing is to run around and pick up the horrible squiggly worms, plonking them into the can whenever Berk manages to get hold of one. Three worms are required to actually finish the task, but more can be collected to keep 'im upstairs happy. That's the simplest task of the lot completed, now move on to something a little more involved.

EYEBALL CRUSH

Double ugh! Go and find the yellow can, pick it up and plod all the way over to the room with the three pots. Tip up the can and pick up the three seeds that fall out, putting each of them into a pot. When you've dropped every seed into the pot, stand back and wait for them to grow. Fortunately, they don't take too long. When the (rather strange) plants are fully grown, get the basket from the adjacent room and bring it back to the plant pot screen, dropping it as far down the screen as possible. Pick up the eyes one at a time and drop them into the basket.

When Berk has collected the whole lot, take the whole caboodle to the vat and tip the eyeballs into it. Once this has been done, discard the basket (put it somewhere tidy – it'll help later on) and push the vat onto the screen with the trapdoor. Go and get the bottle from where the basket was found, and place it carefully under the tap on the vat. Now open the trapdoor and let out the jumping creature with big, bulging eyes on stalks (weirder and weirder). Wait a while and he should jump into the vat, crushing the eyeballs as he does so. You might have to shift the vat and bottle around a little to get it on target, but it isn't really difficult – just keep an eye on where the creature lands. Don't forget to move the bottle once you've moved the vat, otherwise the crush is wasted. When the creature finally lands on the vat, Eyeball Crush is produced, and can be put onto the dumb waiter and sent to 'im upstairs!

BOILED SLIMEYS

Treble ugh, with a side salad and perrier! Go and get the yellow can and take it to the room where the eyes in water are found. If time is a little on the scant side and Berk is in a bit of a hurry, just collect one slimey and put it in the can. The more Berk collects, the better the score – but only go for extra score if there's plenty of time. Beat a hasty path to the room with the stove, drop the can and fetch the cauldron from the room with the vat. Return to the stove room, put the cauldron right in front of the stairs and push it as far as possible. Go behind the cauldron carrying the yellow can and climb the stairs. When Berk is standing directly over the cauldron, tip out the slimey(s), push the cauldron near the dumb waiter (making sure it doesn't go into it), and push it up (be very careful here). Go to the trapdoor and let out the fire-breathing creature. Goad it over to the pot, making it breathe fire on it. When it has been persuaded to do the dirty deed, push the cauldron into the dumb waiter and send it upstairs.

This task is particularly tricky, and getting the creature to breathe fire in the right place at the right time takes a fair bit of practice – hence the hassle with the timer. Just be patient, and don't take too many risks – it's all too easy to become annoyed and stroll out in front of the creature in an attempt to make it fire in the cauldron's direction, and end up getting Berk fried instead.

FRIED EGGS

Although this dish sounds quite tasteful, the way Berk goes about making it isn't. The primary job is to get the pan from the vat room and put it in the stove room. Go over to the trapdoor and let out the bird. Get the bullet (or any object for that matter (even Boney), but be careful it doesn't get lost down the trap), and put it on the trapdoor. Wait until the bird flies over the trapdoor, open it and the object flies up into the air and hits the bird. Close the trapdoor quickly (to stop the object from falling down it), run to the stove room and grab the pan. Walk directly under the bird (its eyes should now be bulging), and wait until it lays an egg. Catch the egg with the pan when it finally drops. Put the pan on the stove (those going for a high-score can collect more eggs if required) and wait until it gets red hot. Take it to the dumb waiter (Berk might drop it first, but pick it up and carry on regardless) and send it upstairs.

The final exercise is to tidy everything up and put it in its rightful place. Go for it Berk!!

THE ROCKY HORROR SHOW (CRL)

Let's do the time warp again! Take that old tape off the shelf and give it a new lease of life courtesy of Mick Mills and Al. **Simply type in the listing and follow the on-screen instructions and infinite lives are yours. Well, both player's clothes never come off – but that'll do.**

```
10 L=16128
20 FOR X=1 TO 8:T=0
30 FOR Y=1 TO 8
40 READ A:POKE L,A
50 L=L+1:T=T+A
60 NEXT
70 READ C:IF T=C THEN 90
80 PRINT "ERROR IN LINE" X×10=90:END
90 NEXT
95 PRINT "SYS 16128 TO LOAD AND RUN"
100 DATA 169, 1, 170, 168, 32, 186, 255, 169, 1150
110 DATA 0, 32, 189, 255, 32, 213, 255, 169, 1145
120 DATA 76, 141, 209, 3, 169, 31, 141, 210, 980
130 DATA 3, 169, 63, 141, 211, 3, 96, 169, 855
140 DATA 144, 141, 12, 40, 169, 28, 141, 13, 688
150 DATA 40, 169, 240, 141, 188, 30, 169, 9, 986
160 DATA 141, 189, 30, 169, 44, 141, 112, 16, 842
170 DATA 169, 0, 141, 202, 16, 76, 0, 8, 612
```

SPIKY HAROLD (Firebird)

'Way back in issue 19, there were some pokes for this cute Firebird platform game, but unfortunately there wasn't a SYS call to restart the program' points out Robert Troughton **of Keighley, W Yorks. 'So here are the POKEs again, with the SYS call.'**

Load the game and RESET the 64 so you can enter:

POKE 30605,169 (RETURN)
POKE 30606,15 (RETURN)
POKE 30607,234 (RETURN)
POKE 30608,234 (RETURN)
POKE 30609,234 (RETURN)

And when you restart the program with SYS 28672**, you'll discover that there are no other enemies around! Great!**

SABRE WULF (Firebird)

Fancy some unlimited lives for this Ultimate classic. Well, just follow Jim Blackler**'s instructions and they're all yours.**

Type POKE 43,255:LOAD **to load the first part. When '?Syntax Error' appears, enter . . .**

POKE 2527, 226:POKE 2528, 252 (RETURN)
SYS 2304 (RETURN)

When the 64 resets, type POKE 45219,173:SYS 3328 (RETURN) **to run the game with infinite sabre men.**

EXOLON (Hewson)

Thanks go all the way up to the border and beyond to Ian Flory for some excellent Exolon POKEs. If you're also one of the people who found Hewson's arcade adventure/shoot 'em up a little too difficult, just load the program, reset your beige box and type in whichever of these beauties takes your fancy.

To obtain a mega score, working on the high byte/low byte principal (whatever that is) . . .
POKE 2104,(0-255):POKE 2106,(0-255) (RETURN)
To get infinite lives (use in conjunction with the above POKEs to get a mega score at the end of each level) . . .
POKE 7427,234:POKE 7428,234:POKE 7429,234 (RETURN)
If infinity's a bit too large, then you can have a mere 255 lives with . . .
POKE 2114,255 (RETURN)
Infinite bullets are available by entering . . .
POKE 7651,234:POKE 7652,234:POKE 7653,234 (RETURN)
How about some infinite grenades? Simple – they're yours for the taking by entering . . .
POKE 5650,234:POKE 5651,234:POKE 5652,234
To be the proud owner of an everlasting exoskeleton, once you've collected it, just . . .
POKE 13083, 01
And if, for some inexplicable reason you should wish to disable the teleporters . . .
POKE 12491, 198
And for a one-way teleportation system . . .
POKE 12410, 234:POKE 12411, 234
If it's invulnerability you want, the following numbers give protection against . . .
POKE 5212,173 (Big gun bullets)
POKE 5215,173 (Red blobs)
POKE 5218,173 (Green crushers)
POKE 5221,173 (Missile-launched bullets)
POKE 5224,173 (And Baddies)
Alternately, you can disable large chunks of the game such as . . .
POKE 5209,173 (The killer thing)
POKE 5179,173 (Baddies in general)
POKE 5149,173 (The big guns)
POKE 12777,206 (And to confuse missiles)
And, to complete the set, a POKE that gives you double speed Exolon at no extra cost!
POKE 5234, 173
Having POKEd the game to death, you can now restart the thing with SYS 2061 (RETURN) and you should be able to complete the mission with little trouble. By the way. I know it sounds like I'm repeating myself, but don't use all the POKEs at once otherwise you'll crash the 64.

THE LEGEND OF THE KNUCKERHOLE (Americana)

Have you got this obscure little arcade adventure? If you have, perhaps you'd like to use this brilliant Mick Mills and Al listing to help you go further than ever before. Just type in the listing, check it and type RUN and follow the on-screen instructions. When the game loads there's infinite lives at your disposal plus, on Level Five, infinite fuel and no more head banging. On levels One to Three Jet man is near invincible. Good-ho!

```
10 L=52992
20 FOR X=1 TO 14:T=0
30 FOR Y=1 TO 8
40 READ A:POKE L,A
50 L=L1:T=T+A
60 NEXT
70 READ C:IF T=C THEN 90
80 PRINT "ERROR IN LINE" X×10+90:END
90 NEXT
95 PRINT "SYS 52992 TO LOAD AND RUN"
100 DATA 169, 0, 133, 147, 32, 208, 247, 32, 968
110 DATA 23, 248, 32, 44, 247, 169, 167, 133, 1063
120 DATA 193, 133, 174, 169, 18, 133, 194, 169, 1183
130 DATA 32, 133, 175, 32, 74, 248, 162, 208, 1064
140 DATA 189, 47, 19, 157, 47, 3, 202, 208, 872
150 DATA 247, 169, 62, 141, 189, 18, 169, 207,1202
160 DATA 141, 190, 18, 169, 18, 141, 108, 20, 805
170 DATA 141, 117, 20, 76, 0, 20, 169, 75, 618
180 DATA 141,27,205, 169,207, 141,28,205, 1123
190 DATA 76, 0, 204, 169, 0, 141, 166, 131, 887
200 DATA 141,38,48, 141,245, 129, 141,219, 1102
210 DATA 68, 169, 169, 141,218, 68, 169,234, 1236
220 DATA 141,220,68, 169, 165, 141, 166,52, 1122
230 DATA 76, 16, 21, 65, 76, 43, 77, 77, 451
```

STARQUAKE (Bubble Bus)

Too many problems. Too many people in the land of confusion, and not enough POKEs to go round. Well, that's a lie actually. Take these for example. Just load the game as normal, and reset the computer so that you can enter . . .
POKE 3661,169 (RETURN) for unlimited lives
POKE 19161,169 (RETURN) for unlimited cloud platforms
POKE 9559,169 (RETURN) for unlimited ammo
POKE 3546,234:POKE 3547,234 (RETURN) for unlimited energy
And if you really want to cop out . . .
POKE 4614,96 (RETURN) to remove all the hostiles
And when you've POKEd to satisfaction, restart by typing SYS 3075.

STREET SURFER (Entertainment USA)

Use the following POKEs to give the skater full speed on the grass, and the ability to whizz through cars and chickens while being able to still pick up all the bottles. to load the game enter the following . . .
POKE 44,192:LOAD
After the first part has loaded, type . . .
POKE 44,8
140 SYS 65126
RUN (RETURN)
To load and reset the rest of the program. When the 'power up' prompt appears you can enter any of these . . .
POKE 3868,230:POKE 3896,67:POKE 3870,169 (RETURN) for infinite health
POKE 3885,0 (RETURN) for full speed on grass
3) FOR NO COLLISIONS (I.E. INVINCIBILITY)
POKE 4120,69:POKE 4327,217 (RETURN)
POKE 4054,99:POKE 4336,208 (RETURN)
To disable all sprite to sprite collisions. When you've selected your changes, start the action by entering SYS 3072. Thanks to Mick Mills and Al

PANTHER (MAD)

Lots and lots of lives are yours for the taking courtesy of this Mick Mills and Al routine. Hurl the tape into the C2N. Smash out POKE 44,192:LOAD on the keyboard and jump up and down on somebody's head while it loads.

When the ready prompt appears, put the cat in the microwave and type . . .
POKE 44,8
110 SYS 65126
RUN (RETURN)
The cat now explodes and the game loads and resets, allowing you to enter . . .
POKE 14127,169 (RETURN)
Now you can start up by typing SYS 4096. Don't forget to clean the microwave before you start playing, otherwise Mummy will come after you and cut off your vitals with a carving knife.

MYSTERY OF THE NILE (Firebird)

First of all, here are the three passwords for Firebird's rather silly Mystery of the Nile.
Level 1: HD576172V
Level 2: HE576171V
Level 3: HF576170V
These allow you to access the later parts of the game, but you still have to play the game properly. If that sounds too difficult (how ruddy easy do you want it?), make use of Zoltan Kelemen's unlimited lives listing. Just type in and RUN it and when prompted, press play on tape to load program with unlimited lives.

```
10 FOR I=53064 TO 53088:READ A:POKE
I,A:C=C+A:NEXT I:IF C=3062 THEN SYS 53079
20 PRINT 'ERROR IN DATA!'
30 DATA 169, 81, 133, 121, 169, 207, 133, 122, 96,
206, 210, 36, 76, 0, 3, 169, 207, 141, 18, 3, 198
40 DATA 157, 76, 86, 245
```

ACE II (Cascade)

Once again Zoltan Kelemen **comes to the rescue. If, like us, you're having trouble staying alive for more than three nanoseconds, simply type in the name of the programmer's hamster on the high-score table – Bob's your Uncle, you've suddenly become an immortal pilot.**

Oh yes, by the way, the hamster's name is Dusty Bug. **What a strange name for a hamster. Mind you, my cat's called Bit, so who am I to cast stones?**

AUTO DUEL (Origin)

Here are some extremely useful tips for this excellent implementation of the classic board game. Diolch yn fawr iawn i K Williams **of Letterston, Dyfed.**

When you start, go to the arena in New York and compete in the Amateur competition. Keep doing this, sleeping for the rest of the week in the truck stop, until you win enough money to buy a worthy car.

When buying a car, put as much armour as possible on the front and back. It isn't that important to have much armour on the sides and very little is needed underneath, as mines can be avoided with careful driving. It's advisable to have at least 40 to 50 units on the front and back, and about 30 units on the side.

The cheapest and most useful weapons to start with are a machine gun mounted on the front and an oil jet mounted on the back. A flame thrower is also useful if you want to attack a car chasing you, but this ruins salvage which could otherwise be taken from the wreckage. Forget the spike chopper as it is useless.

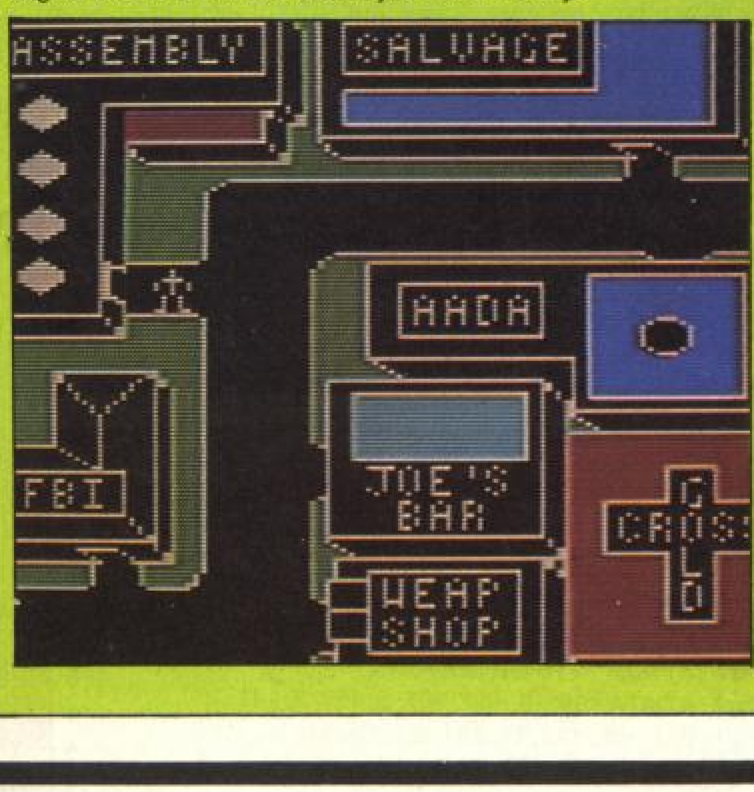
Starting out is very difficult. It is best to make two character disks. The first is used only to save your character and the second to use in play only. When you create your driver save him to disk as soon as the game begins. Then reload the driver from this disk and insert the second character disk *before* you begin play and enter any buildings. This is because your driver is erased from the character disk as soon as you enter a building. Whenever you die you will be able to resume play from the last city you saved your character.

When you save your driver after play, remember to insert the first character disk. Save your character whenever you arrive at a new city, or when you win or arena event.

If you pick up a courier job, always deliver it on time or earlier, otherwise you won't get paid for it. Listen for rumours at every opportunity as important clues to big courier jobs are given as your prestige increases.

The manual states that taking mechanic lessons takes up a day. It actually takes five days, so be careful of this when you have a deadline on a job.

When you first leave New York the roads will either be lightly populated by outlaws . . . or perfectly safe. However, if the former holds true and you don't want to risk losing your car, insert the original side B of the disk before you leave the city.



SPY V SPY III (DATABYTE)

To give either the white or black spy infinite energy, just type in this Mick Mills and Al **listing. Great – now invite your friend for a challenge . . .**

```
10 L=19968
20 FOR X=1 TO 9:T=0
30 FOR Y=1 TO 8
40 READ A:POKE L,A
50 L=L+1:T=T+A
60 NEXT
70 READ C:IF T=C THEN 90
80 PRINT 'ERROR IN LINE' X×10+90:END
90 NEXT
100 GOSUB 1000
110 PRINT "POKE 44,192:LOAD THEN"
120 PRINT "SYS 19968 TO LOAD AND RUN"
130 END
140 DATA 169, 13, 141, 78, 8, 169, 78, 141, 797
150 DATA 79, 8, 76, 21, 8, 169, 26, 141, 528
160 DATA 32, 7, 169, 78, 141, 33, 7, 76, 543
170 DATA 0, 7, 162, 32, 189, 45, 78, 157, 670
180 DATA 0, 2, 202, 16, 247, 169, 2, 141, 779
190 DATA 49, 7, 76, 0, 16, 169, 206, 141, 664
200 DATA 39, 130, 169, 237, 141, 213, 129, 169, 1227
210 DATA 77, 141, 40, 130, 141, 214, 129, 76, 948
220 DATA 0, 100, 32, 77, 77, 43, 65, 76, 470
1000 PRINT "WHITE OR BLACK INFINITE ENERGY
(B/W)?"
1010 GET A$:IF A$="" THEN 1010
1020 IF A$="B" THEN POKE 20024,76
1030 RETURN
```

When the first part of the game loads and the tape stops whirring, press CTRL and 2 together to make the cursor appear. Is the little flashing devil there? Right, now SYS 19968 (RETURN) **to load and run the rest of the game, and unlimited energy is yours for the taking.**

GREYFELL (Starlight)

The following Mick Mills and Al **listing for this cure for insomnia, give Norman infinite lives, spells, and energy. Zzzz.**

To get things going, put the tape into the C2N and type L O A D. **When the** READY **prompt appears enter . . .**

POKE 1011,102:POKE 1012,254

And type RUN

When the computer resets type:

POKE 816,167:POKE 817,2 (RETURN)

LOAD "F2",1,1

To load the rest of the game. When it's finished, the computer automatically resets, giving you the opportunity to enter these . . .

POKE 41160,165 **for infinite lives**

POKE 40094,165 **for infinite energy**

POKE 41547,165 POKE 41551,181 **for infinite spells**

And once you've entered what you want, start the game by typing SYS 33225 (RETURN).

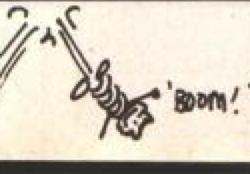
BOMBJACK II (Elite)

In the stupidity stakes, these POKEs are certainly tops – they make all the sprites really enormous. Simply load the program, reset the computer and enter . . .

POKE 3382,96 (RETURN)

POKE 53271,255:POKE 53277,255 (RETURN)

And restart the game by typing SYS 3303. **Thanks very much to** Chris Lamb **of Brackens, Dundee for those stupid, but still rather enjoyable POKEs.**



RAISE THE TITANIC (Electric Dreams)

Although the Titanic sank over 70 years ago, it's amazing how much feeling the disaster stirs up even today – the new recovery programme has caused much controversy and been accused of 'grave robbing!' I suppose you could say the same about the Mary Rose, archaeological digs or whatever . . .

This excellent simulation allows you to run your own reclamation scheme – without stirring any ill-feeling. The only trouble is, just like the real-life scheme, the going is very, very tough. However, these useful tips from C Millin and Miss A D Goldby should provide much help, especially when they're used in conjunction with the maps provided – p. 84.

WHAT TO DO, WHERE, AND HOW

BOILER ROOM: Touch lock with pick.
COAL BUNKER: Drop bucket near coal, touch coal with shovel and a full bucket of coal reappears.
BAGGAGE ROOM: Send the halves of the keys to Lab for repair, on return touch the lock with key.
ICE CREAM AND ICE MACHINE: Drop cherries near the ice cream sundae.
BACON ROOM: Drop towel near the ham.
FIRST CLASS LOUNGE: Drop ace of spades near other cards.
PROMENADE: Drop right shoe near left.
DISCHARGE RECESS: Combine smoked salmon with walking stick.
CHEESE ROOM. Drop red herring on white Leicester cheese to produce Red Leicester
DISCHARGE RECESS: Drop filter paper near purifier.
BOILER ROOM: Drop logs and axe onto hole.
BAGGAGES ROOM: Drop bucket of coal near Newcastle suitcase.
BOILERS: Drop pearls into clam.
FURNACE: Touch coal chute to move it.
ASH ROOM: Drop ash tree near ash.
ELECTRIC ENGINE: Send battery to Lab for recharging. Touch lock with recharged battery.
MILK AND BUTTER ROOM: Drop oil cup and butter near each other.
CARGO: Put extra and milk into tea urn.
SCULLERY: Drop tea and side of beef together.
BARBER: Pour hair restorer onto bald wig to give wig with blue ribbon.
VERANDA AND PALM COURT: Take paper with writing here.
LARDER: Give seasickness tablets to green tomatoes.
DARK ROOM: Cutting machine with wig gives ribbon and bald wig.
HOSPITAL: Put sheets near mattress.
INFECTED HOSPITAL: Medicine and ham give cured ham.
REFRIGERATED CARGO: Drop coloured paint near pigskin.
TURBINE ENGINE: Drop rose on watering can.
MINERAL ROOM: Drop screw near cork.
FIREMAN'S QUARTERS: Drop water near spa.
FURNACE: Touch chain with saw.
WHEELHOUSE: Hold dragon's blood and wheel and touch spindle.
MASTER AT ARMS: Touch leaders with champagne. They open to reveal revolver and shells.
WINE CELLAR: Touch left (port) button while holding port wine to open door.
SWITCHBOARD: Touch grid with pliers.
WC: Toilet roll and cured ham give Ham Roll
3RD CLASS GENERAL ROOM: Send broken pipe for repair then combine with joint kit (send pipe and kit to lab first).
WAITRESS: Drop order near borsch.
FIRST CLASS: Drop orange sauce near duck.
DINING ROOM:
PURSERS OFFICE: Drop bill near Bill hock.
3RD CLASS SMOKING ROOM: Drop pipe and tobacco pouch together.
POST OFFICE: Drop rubber stamp next to the ink pad.
DRYING ROOM: Put cigarette stub in ash tray.
1ST CLASS SMOKE ROOM: Send calling card up to Lab then drop near ghost.
POST OFFICE: Bring elephants' trunks here.
PEAK TANK: Hold discharge papers and driver and touch electric eel.
GOLF COURSE: Drop address book near ball in bunker with number nine iron.
BATHS: Put soap and sponges near bath.
MUSICIANS ROOM: Drop tusks near piano and touch with feather duster.
CARGO: Drop flat beach ball with orange squash outside squash court.
LAUNDRY: Greasy overalls and dirty towel become clean.
CHIEF ENGINEER: Drop towel and clean overalls with toy engine steam
PETTY OFFICERS WC: Attach chain to WC. Pull it by retracting the arm. This will give you brush and cleaner.
MECHANICAL CAMEL: Combine straw and camel to get hump.
DOORS NOT OPEN ARE: WC, Cooks and Letters.

LOCATION OF OBJECTS

HAIR RESTORER: Surgery
MUFFINS: Galley
MULES: Sitting Room
NUMBER 9 IRON: Miniature Golf Course
OIL CUP: Reciprocating Engine
ORANGE SAUCE: Cooks
ORDER PAD: Stewards
PAINT: Paint Store
PAPER: Restaurant
PICK: Boiler
PLIERS: Store
POTATOES: Store
RED HERRING: Fish
ROAST DUCK: First Class
ROSE: Cut Flowers
RUBBER STAMP: Library
RUSSIAN/ENGLISH DICTIONARY: Interpreter
SAILCLOTH: Bosun's Mate
SCREW: Turbine Engine
SEASICKNESS PILLS: Doctor
SHELLED WALNUTS: Store
SHIP IN BOTTLE: Marconi Equipment
SHIPS WHEEL: Wheelhouse
SHOVEL: Furnace
SIDE OF BEEF: Meat
SMOKED SALMON: Fish
SOAP: WC
SPONGES: Cargo Below Peak Tank.
STEAMED PUDDING: Engineer's Mess
STRING OF PEARLS: Baggage
TEA: Cargo Room
TEA URN: 3rd Class Room
TOBACCO POUCH: 3rd Class Dining Room
TOILET ROLL: Ladies WC
TOY STEAM ENGINE: 1st Class Baggage
YOUNG ASH TREE: Cargo
WALKING SHOES: Promenade
WALL BAR: Gymnasium
WATERING CAN: Turbine Engine
WHALEBONE CORSET: Stewardess
WHISKY AND GINGER ALE: Bar
WINE GUMS: Confectionery
ACE OF SPADES: First Class Lounge.
ADDRESS BOOK: Seaman's Quarters.
AMERICAN EXPRESS OAK BEAMS (LOGS): Cargo
ASH TRAY: First Class Smoke Room
AXE: Fireman's Passage.
BALD WIG: Barbers.
BEACH BALL: Swimming Pool.
BILL: Third Class Dining Room.
BORSCH: Waitresses.
BOTTLE OF CHAMPAGNE: Wines
BOTTLE OF CHERRIES: Groceries.
BOTTLE OF CLARET: Wine Room
BOTTLE OF MINERAL WATER: Mineral Waters.
BROKEN PIPE: Third Class Smoke Room.
BROKEN STATUE OF HORSE: Silver Room.
BUCKET: Boiler.
BUDDHA: Captain's Cabin.
CALLING CARD: First Class Reception
CIGARETTE STUB: Third Class Berths
COLD HAM: Refrigerated Cargo
COLD MEDICINE: Infected Hospital
CORK: Mineral Waters
CREME BRULEE: Cooks.
DEAD BATTERY: Empties
DIRTY TOWEL: Ash Room
DISCHARGE PAPERS: Seaman's Mess
DRAGONS BLOOD: Cargo.
DRINKING STRAW: Third Class Galley.
DRIVER: Miniature Golf Course
ELEPHANT HEAD: Cloakroom
ELEPHANT TRUNK: Cloakroom
ELEPHANT TUSKS: Cloakroom
ELEPHANT HEAD: First Class Reception
ELEPHANT TRUNK: First Class Reception
ELEPHANT TUSKS: First Class Reception
FEATHER DUSTER: Cargo Below Peak Tank
FILTER PAPERS: Cargo
FLOUR: Flour
GREASY OVERALLS: Engineer's Workshop
GREEN TOMATOES: Larder
GRID: Switchboard
HACKSAW: Fireman's Quarters

STIFFLIP AND CO (Palace)

Enter USE ORGAN (oo-er) and the computer will prompt you for some notes. Type in (without spaces) 'DEFACED' and press return. Whammo – you can now play the second part! Yippee, yahoo, hang out the washing on the Siegfried line. Cheers to Giles Keable of Holt, Norfolk. for that mega-tip.

VOIDRUNNER (Mastertronic)

Let's play the holiday game! Form a queue and sit around for hours and hours – just like Activision's Andrew Wright did a month or so back, when he went to Spain for his hols. No, better still, let's play Voidrunner with infinite lives and extra starting levels. Yeah!

Put the cassette into the drive and type POKE 44, 192:LOAD and press play on tape. When the READY prompt pops up, enter . . .

```
POKE 44,8 (RETURN)
POKE 12653,173 (RETURN)
POKE 14495,31
```

Followed by RUN (RETURN). The rest of the game loads with unlimited lives and extra starting level selection.

DEATHWISH III (Gremlin Graphics)

Kill the scum! Murder! Maim! Slice! (and other footballing phrases). This unlimited energy listing from Zoltan Kelemen of Tyreso, Sweden gives the digitised laughing boy Kersey the ability to kill as many scumbags as possible without being harmed (just like the film actually). Just type in and RUN the listing before loading.

```
3 FOR I=512 TO 544:READ A:POKE
I,A:C=C+A:NEXT I:IF C=3301 THEN SYS 536
4 PRINT "ERROR IN DATA!"
5 DATA 169, 13, 141, 167, 5, 169, 2, 141, 168, 5, 76,
0, 4, 169, 173, 141, 94, 82, 206, 56, 87, 76, 0
6 DATA 198, 157, 32, 86, 245, 78, 199, 2, 96
```


'DEATHWISH THINGIE!'

WIZARDRY (The Edge)



Jason Hattrell of West Deeping, near Peterborough and Martin Redpath **of Newcastle Upon Tyne, both sent in the following set of POKEs way back in Issue Nine. Use them on the original** *Wizardry* **(I'm not sure that they work on the** *Classix* **compilation version – you'll have to find that out for yourself). Otherwise load the game, reset the computer and enter the last series of POKEs.**

Rewind the tape to the beginning and type LOAD (RETURN). When prompted to 'press play on tape', do so, and when the first part of the program has loaded, enter these POKEs . . .

```
POKE 1011,248 (RETURN)
POKE 1012,252 (RETURN)
RUN (RETURN)
```

Now wait for the next part of the program to load and when the computer resets and the 'power up' screen appears, enter . . .

```
POKE 2969,0 (RETURN)
SYS 2816 (RETURN)
```

The last part of the game will then load. When the READY **prompt appears, type in the following . . .**

```
POKE 3216,255 (RETURN)
POKE 50766,255 (RETURN)
POKE 3264,234 (RETURN)
POKE 3265,234 (RETURN)
POKE 27214,234 (RETURN)
POKE 50151,234 (RETURN)
POKE 50152,234 (RETURN)
POKE 50153,234 (RETURN)
```

And then restart the game by typing SYS 2970 (RETURN)

You are now invincible, making the game somewhat easier to play (but not to solve).



SANXION (Thalamus)

If you're a new reader who's taken advantage of the superb special offer we ran a couple of issues ago (you know, the 'get two Thalamus games for a paltry sum' job), you should find the following listing useful.

Alan Smith **from Whitehall, Bristol is the guy who's responsible for this extremely good infinite 'look no reset' lives POKEs which you can type in. Hurl the cassette into the ugly old C2N datasette, type in the listing,** RUN **it and press play on the C2N. Everything else is taken care of . . .**

```
0 REM INFINITE LIVES POKES FOR SANXION
1 REM BY ALAN SMITH
10 A=49152
15 FOR T=0 TO 92: READ Z
20 POKE A+T,Z: L=L+Z: NEXT T
30 IF L<>11511 THEN PRINT "ERROR IN
DATA":END
40 S=679
45 FOR Y=0 TO 45: READ F
50 POKE S+Y,F: P=P+F: NEXT Y
55 IF P<>5581 THEN PRINT "ERROR IN
DATA":END
65 PRINT CHR$(147)"INSERT SANXION CASSETTE
THEN PRESS ANY KEY"
70 GET K$: IF K$="" THEN 70
75 SYS 49152
85 DATA 169, 1, 170, 168, 32, 186, 255
90 DATA 169, 0, 32, 189, 255
100 DATA 169, 1, 32, 213, 255
110 DATA 120, 160, 171, 169, 3, 89, 80, 3, 153
120 DATA 80, 3, 136, 208, 247
130 DATA 169, 76, 141, 162, 3, 169, 58, 141
135 DATA 163, 3, 169, 192, 141, 164, 3
140 DATA 169, 27, 141, 13, 220, 169, 0
145 DATA 162, 144, 76, 83, 3
150 DATA 169, 76, 133, 232, 169, 73, 133
155 DATA 233, 169, 192, 133, 234, 76, 121, 3
160 DATA 169, 76, 141, 191, 3, 169, 167, 141, 192, 3
165 DATA 169, 2, 141, 193, 3, 169, 96, 133, 232, 96
170 DATA 104, 104, 169, 169, 141, 191, 3, 169
175 DATA 16, 141, 192, 3, 169, 44, 141, 193, 3
180 DATA 169, 76, 133, 232, 169, 199, 133
185 DATA 233, 169, 2, 133, 234, 76, 153, 0
190 DATA 169, 234, 141, 62, 55, 141, 63, 55
195 DATA 141, 64, 55, 76, 112, 160
```

ALIENS (Electric Dreams)

The British computer version of the incredible sci-fi film is certainly one of the best film tie-ins ever produced – and it's pretty hard too. If you need some help battling the xenomorphs, then these POKEs from Emlyn Williams **should do the job.**

First load the game, and then reset the computer so that you can enter . . .

POKE 42043,234:POKE 42044,234:POKE 42045,234 **for infinite ammunition**

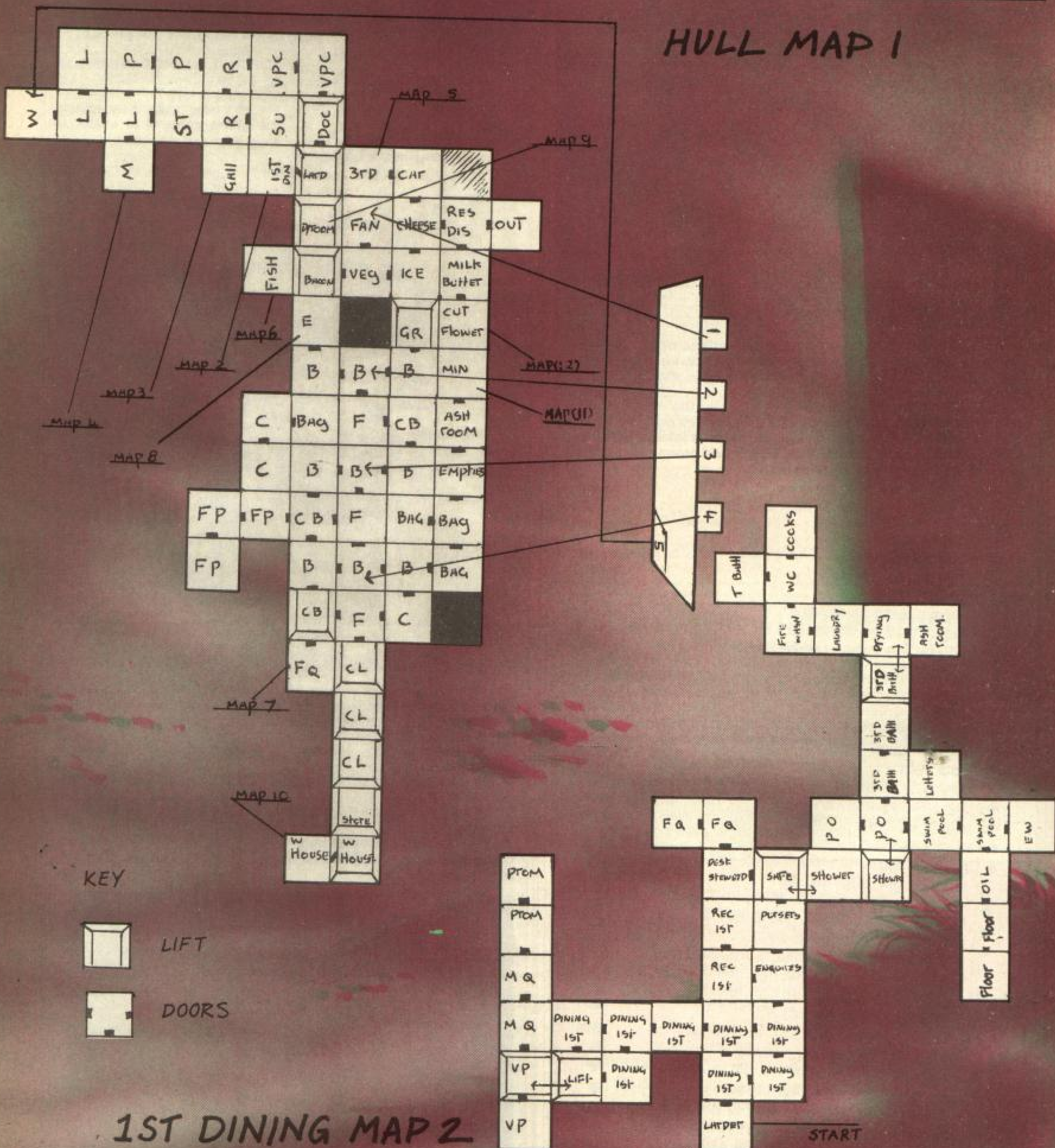
POKE 42386,234:POKE 42387,234:POKE 42388,234 **for infinite stamina**

And then start the mission by typing SYS 38233 (RETURN). **When the** READY **prompt appears, press 'Restore' and let the slaughter commence.**

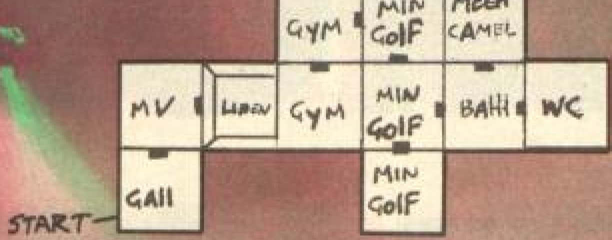




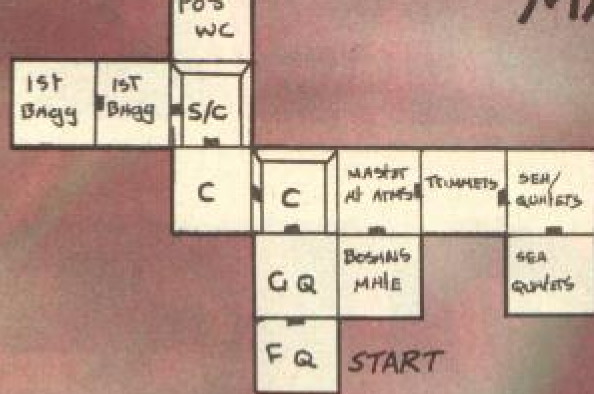
RMS TITANIC THE MAP



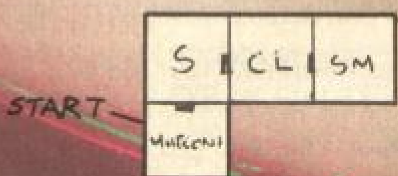
GALLEY MAP 3



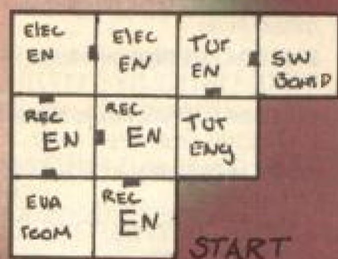
FIREMENS QUARTERS MAP 7



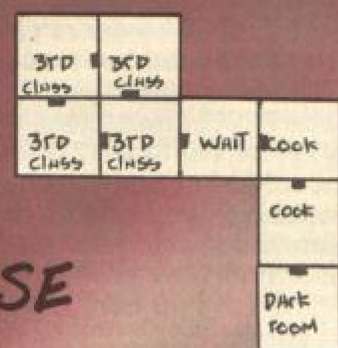
MARCONI OPERATING ROOM MAP 4



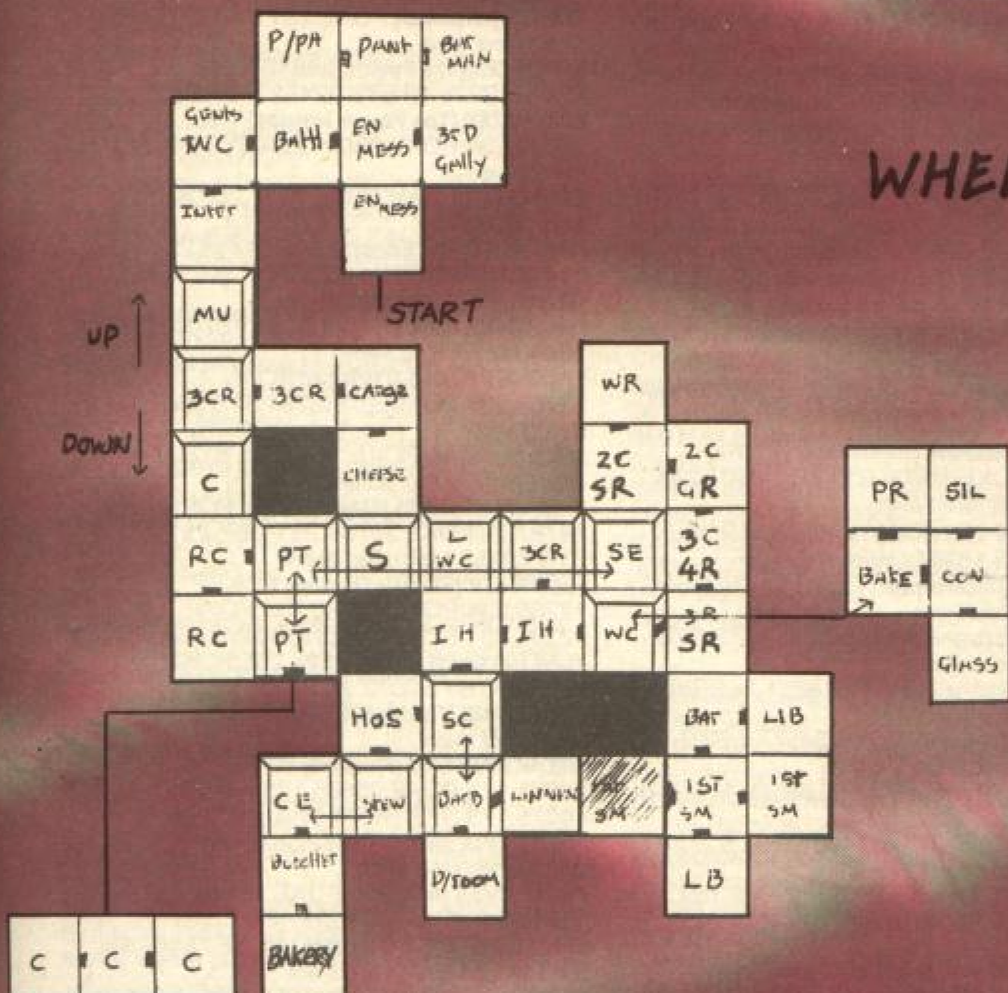
ENGINE ROOM MAP 8



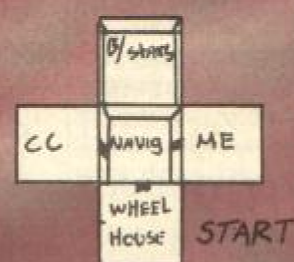
COOKS MAP 9



3RD CLASS MAP 5



WHEEL HOUSE MAP 10



FROM MINERALS MAP 11

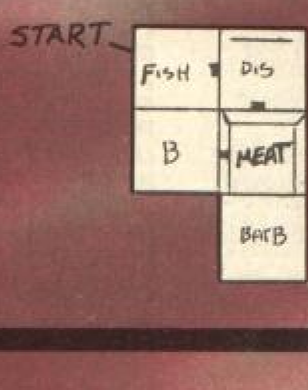


MAP 12



FROM CUT FLOWERS

FISH ROOM MAP 6



AN ALMOST POKES ENCY

To use any of the following POKEs, first load the game and then reset the 64. If you have a Commodore 128, use the reset switch at the side (but don't forget to keep your finger on the Commodore key during the operation) – 64 owners can either use a reset switch, or a cartridge with a reset switch.

Enter each POKE separately, following each entry with a RETURN. If there's a colon between each, type in the whole line and then press return. Once you've entered the POKEs, restart the game by typing SYS and the number, and then press return.

Some of you seasoned readers may think that these detailed instructions are a little patronising, but some of the newer Commodore owners have tremendous problems utilising POKEs – so bear with them.

GAME POKE(S) RESTART BY SYS RESULT

1942 (Elite) POKE 5806,234:POKE 5807,234 SYS 2640 *Unlimited lives*

1985 (Mastertronic) POKE 24036,0 SYS 20000 *Unlimited lives*

ACTION BIKER (Mastertronic) POKE 19287,47 SYS 13312 *Unlimited lives*

ANCIPITAL (Llamasoft) POKE 18679,173 SYS 16384 *Unlimited lives*

ARC OF YESOD (Odin) POKE 33969,234 POKE 33970,234 SYS 2053 *Unlimited lives*

ARCANA (New Generation) POKE 12933,0 POKE 12934,2 SYS 4096 *Unlimited lives*

ATTACK OF THE MUTANT CAMELS (Llamasoft) POKE 11639,255 SYS 4096 *255 lives*

AUF WIEDERSEHEN MONTY (Gremlin Graphics) POKE 21862,76 POKE 21863,123 POKE 21864,85 SYS 16384 *Unlimited lives*

BACK TO REALITY (Mastertronic) POKE 20109,173:SYS 16384 *Unlimited lives*

BATALYX (Llamasoft) POKE 19567,234 POKE 19568,234 POKE 19569,234 SYS 16384 *Unlimited lives*

BIG MAC (Mastertronic) POKE 4170,250 SYS 19072 *Unlimited lives*

BLACK HAWK (Creative Sparks) POKE 8290,255 SYS 8192 *255 lives*

BLUE MAX (US Gold) POKE 17925,173 POKE 25584,173 POKE 17438,0 SYS 32768 *Unlimited lives*

BMX RACERS (Mastertronic) POKE 11617,138 POKE 11618,2 SYS 11770 *Unlimited lives*

BMX SIMULATOR (Code Masters) POKE 13937,0 SYS 4096 *Unlimited lives*

BOMBJACK (Elite) POKE 5112,0 SYS 3101 *Unlimited lives*

BOMBJACK II (Elite) POKE 7053,200 SYS 39712 *Unlimited lives*

BREAKTHRU (US Gold) POKE 5647,3 SYS 2560 *Unlimited lives*

BRIAN BLOODAXE (The Edge) POKE 38270,165 POKE 39079,165 SYS 39145 *Unlimited lives*

BUCK ROGERS (US Gold) POKE 33182,250 SYS 32782 *Unlimited lives*

BUG BLASTER (Alligata) POKE 18760,234 SYS 18360 *Unlimited lives*

CAMELOT WARRIORS (Ariolasoft) POKE 23730,234 POKE 23731,234 POKE 23732,234 SYS 16384 *Unlimited lives*

CAVELON (Ocean) POKE 25728,96 SYS 11480

CAVERNS OF ERIBAN (Firebird) POKE 48291,221:POKE 48292,248 SYS 50333 *Unlimited lives*

CAVERNS OF SILLAHC (Interceptor) POKE 16805,169:POKE 16806,0:POKE 16807,234 SYS 5000 *Unlimited lives*

CHALLENGE OF THE GOBOTS (Reaktor) POKE 28798,80:SYS 16384 *Unlimited lives*

CHINA MINER (Interceptor) POKE 32776,0 SYS 33127 *Unlimited lives*

CHILLER (Mastertronic) POKE 22957,173 SYS 50758 *Unlimited lives*

CHUCKIE EGG I (A 'n' F) POKE 16851,255 SYS 14848 *255 lives*

CHUCKIE EGG II (A 'n' F) POKE 24577,1:SYS 18698 *Unlimited lives*

COMIC BAKERY (Imagine) POKE 59582,173 SYS 2304 *Unlimited lives*

COMMANDO (Elite) POKE 14631,0 SYS 2128 *Unlimited lives*

CRAZY COMETS (Ricochet) POKE 37002,169 POKE 37003,0 POKE 37004,234 SYS 24881 *225 lives*

CURSE OF SHERWOOD (Mastertronic) POKE 6404,0 SYS 17423 *Unlimited lives*

CYBERTRON (Anirog) POKE 6888,234 POKE 6889,234 POKE 6890,234 POKE 6891,234 SYS 2128 *Unlimited lives*

CYLU (Firebird) POKE 39409,173 SYS 49152 *Unlimited lives*

DARE DEVIL DENNIS II (Viper) POKE 24683,138 POKE 24683,138 SYS 39700 *Unlimited lives*

DELIVERANCE (The Power House) POKE 56356,234 POKE54657,234 POKE 53658,234 SYS 7360 *Unlimited lives*

DENARIUS (Firebird) POKE 38218,234 POKE 38219,234 POKE 38220,234 SYS 6912 *Unlimited lives*

DROPZONE (US Gold) POKE 1007,55:POKE 1011,132:POKE 1012,255 SYS 1006 *Unlimited lives*

DRUID (Firebird) POKE 39271,255 SYS 5120 *255 lives*

ELECTRIX (Americana) POKE 22667,234:POKE 8192,60 SYS 24576 *Unlimited lives*

ELEVATOR ACTION (Quicksilva) FOR I=50911 TO 50915:POKE1,234:NEXT SYS 53200 *Unlimited lives*

ELIDON (Orpheus) POKE 2811,173 SYS 2304 *Unlimited lives*

ENFORCER (The Power House) POKE 12227,228 POKE 12228,49 SYS 52432 *Unlimited lives*

EQUALIZER (The Power House) POKE 26098,234:POKE 26099,234 SYS 24912 *Unlimited lives*

EXOLON (Hewson) POKE 7427,205 SYS 2061 *Unlimited lives*

FAIRLIGHT (The Edge) POKE 34413,234 POKE 34414,234 POKE 34420,234 POKE 34421,234 SYS 20992 *Unlimited lives*

FALCON PATROL (Virgin) POKE 16705,250 SYS 16640 *Unlimited lives*

FALCON PATROL II (Virgin) POKE 28768,234:POKE28769,234 SYS 28672 *Unlimited lives*

FEUD (Bulldog) POKE 16404,15 SYS 16384 *Start with all ingredients*

FINDERS KEEPERS (Mastertronic) POKE 29787,76 POKE 29788,96 POKE 29789,116 SYS 49152 *Unlimited lives*

FIRETRACK (Electric Dreams) POKE 12285,234:POKE 12286,234:POKE 12287,234 SYS 9216 *Unlimited lives*

FLAK (US Gold) POKE 9524,255:POKE 9525,255 SYS 3072 *255 lives*

FORCE ONE (Firebird) POKE 2203,255 SYS 2063 *255 lives*

FREAK FACTORY (Firebird) POKE 25671,173:POKE 25685,173:POKE 40275,173 SYS 16384 *Unlimited lives*

FROST BYTE (Mikro-Gen) POKE 4388,165 SYS 2825 *Unlimited lives*

GAME OVER (Imagine) POKE 15244,234 POKE 15245,234 SYS 2304 *Unlimited lives*

GHOSTBUSTERS (Activision) POKE 38454,96 SYS 24576 *Unlimited lives*

GHOSTS 'N' GOBLINS (Elite) POKE 2175,255 SYS 2128 *255 lives*

GILLIGAN'S GOLD (Ocean) POKE 17993,0 SYS 25532 *Unlimited lives*

GYROSCOPE (Melbourne House) POKE 46687,76 POKE 46688,105 POKE 46689,182 SYS 2067 *Unlimited lives*

HAUNTED HOUSE (Alligata) POKE 7609,234 SYS 9500 *Unlimited lives*

HEAD OVER HEELS (Ocean) POKE 30315,144 POKE 30316,144 SYS 324 *90 Heads and Heels, and 90 doughnuts*

T INFINITE
YCLOPEDIA

HE-MAN (US Gold) POKE 6513,173 SYS 18550 *Unlimited lives*
HENRY'S HOUSE (English Software) POKE 4063,173 SYS 2560 *Unlimited lives*
HERCULES (The Power House) POKE 3905,169:POKE 3906,0:POKE 3907,234 SYS 2304 *Unlimited lives*
HIGH NOON (Ocean) POKE 18033,255 SYS 16384 *255 lives*
HOVER BOVVER (Llamasoft) POKE 32133,65 SYS 32768 *Unlimited lives*
HUNCHBACK (Ocean) POKE 22521,234 POKE 22522,234 POKE 22523,234 SYS 16384 *Unlimited lives*
HUNTER PATROL (Mastertronic) POKE 9307,234:POKE 9308,234 SYS 12080 *Unlimited lives*
HYPERCIRCUIT (Alligata) POKE 31352,250 SYS 26624 *Unlimited lives*
I,BALL (Firebird) POKE 20669,234 POKE 20670,234 SYS 16939 *Unlimited lives*
ICUPS (Firebird) POKE 3265,234 POKE 23676,234 SYS 2064:SYS 33280 *Unlimited lives*
IMHOTEP (Ultimate) POKE 38054,201 SYS 36443 *Unlimited lives*
IRIDIS ALPHA (Hewson/Llamasoft) POKE 16411,128 SYS 16384 *128 lives*
JAIL BREAK (Konami) POKE 52050,173:POKE 52097,173 SYS 51200 *Unlimited lives*
JEEP COMMAND (Bug Byte) POKE 32627,241 SYS 16384 *Unlimited lives*
KILLER WATT (Alligata) POKE 40305,234 SYS 33792 *Unlimited lives*
KONG (Anirog) POKE 12176,255 SYS 12128 *255 lives*
KRAKOUT (Gremlin Graphics) POKE 33802,234 POKE 33803,234 SYS 15312 *Unlimited lives*
KUNG-FU MASTER (US Gold) POKE 34142, 128 SYS 32768 *Unlimited lives*
THE LAST V8 (MAD) POKE 7149,173 POKE 7326,173 POKE 7858,173 SYS 3328 *Unlimited lives*
LAZY JONES (Terminal Software) POKE 4063,173 SYS 2061 *Unlimited lives*
LIGHT FORCE (FTL) POKE 11547,5 SYS 6713 *Unlimited lives*
LIVING DAYLIGHTS (Domark) POKE 4390,238 SYS 4352 *Unlimited lives*
MANIC MINER (Software Projects) POKE 16573,234:POKE 16572,234:POKE 16571,234 SYS 16384 *Unlimited lives*
MERMAID MADNESS (Firebird) POKE 17274,169 POKE 17275,0 POKE 17276,234 SYS 16384 *Unlimited lives*
METROCROSS (US Gold) POKE 13501,234 POKE 13502,234 SYS 4096 *Unlimited Time*
MOON BUGGY (Anirog) POKE 22535,169:POKE 22536,0:POKE 22537,234 SYS 5120 *Unlimited lives*
MOTOR MANIA (Audiogenic) POKE 8646,255 SYS 8000 *255 lives*

MUTANT MONTY (Artic) POKE 21647,173 SYS 22039 *Unlimited lives*
MUTANTS (Ocean) POKE 9273,230 SYS 4096 *Unlimited lives*
NEMESIS (Konami) POKE 5868,255 SYS 5768 *255 lives*
OINK (CRL) POKE 39922,165:SYS16384 *Unlimited Rubbishmen*
OLLI AND LISSA (Firebird) POKE 8844,165 SYS 7427 *Unlimited Power*
ORPHEUS IN THE UNDERWORLD (The Power House) POKE 18870,234:POKE 18871,234:SYS 9728 *Unlimited lives*
PAC MAN (US Gold) POKE 5737,254 SYS 2064 *Unlimited lives*
PANTHER (MAD) POKE 14127,169 SYS 4096 *Unlimited lives*
PARALLAX (Ocean) POKE 5796,96 SYS 319 SYS 319 *Unlimited lives*
PARK PATROL (Firebird) POKE 26700,191 SYS 2076 *Unlimited lives*
POD (Mastertronic) POKE 26364,173 SYS 26112 *Unlimited lives*
POSTER PASTER (Task Set) POKE 17826,255 SYS 37874 *255 lives*
QUINTIC WARRIOR (Quicksilva) POKE 8547,173 SYS 8233 *Unlimited lives*
QUO VADIS (The Edge) POKE 24709,234:POKE 24710,234 SYS 3488 *Unlimited lives*
RED MAX (Code Masters) POKE 6352,173 SYS 2064 *Unlimited lives*
REPTON III (Superior) POKE 16953,234 POKE 16954,234 POKE 16955,234 SYS 16384 *Unlimited lives*
ROBIN OF THE WOOD (Odin) POKE 36391,255 SYS 16384 *255 lives*
ROCKET ROGER (Alligata) FOR A 255 lives7680 TO 7720:POKE A,255:NEXT SYS 5600 *255 lives*
SABOTEUR (Durell) POKE 56325,255 SYS 30735 *255 lives*
SCCOBY DOO (Elite) POKE 7450,96 SYS 2560 *Unlimited lives*
THE SENTINEL (Firebird) POKE 6664,96 SYS 16128 *Sentinel can't drain energy*
SHADOWFIRE (Beyond) POKE 25188,173 SYS 16384 *Stops timer*
SKYJET (Mastertronic) POKE 27792,250 SYS 29350 *Unlimited lives*
SLAMBALL (US Gold) POKE 3245,250 SYS 2066 *Unlimited lives*
SORCERY (Virgin) POKE 56325,255 SYS 31744 *Slows timer*
SPACE HARRIER (Elite) POKE 6010,173 SYS 2128 *Unlimited lives*
SPLIT PERSONALITIES (Domark) POKE 7033,234 POKE 7034,234 POKE 7035,234 POKE 2050,234:SYS 13165 *Unlimited lives*
SPOOKS (Mastertronic) POKE 14919,32 SYS 5616 *Unlimited lives*
SPY HUNTER (US Gold) POKE 35914,255 SYS 32782 *255 lives*

STAFF OF KARNATH (Ultimate) POKE 5634,45 SYS 2560 *Unlimited lives*
STARQUAKE (Bubble Bus) POKE 3661,169 SYS 3075 *Unlimited lives*
STEALTH (US Gold) POKE 30590,173 SYS 53055 *Unlimited lives*
STRANGELOOP (Virgin) POKE 45486,173 POKE 44217,173 SYS 865 *Unlimited lives*
STREET SURFER (Entertainment USA) POKE 3868,230:POKE 3869,67:POKE 3870,169 SYS 3072 *Unlimited lives*
SUPERMAN (Beyond) POKE 37940,0 POKE 22605,0 SYS 4096 *Unlimited lives*
TASKMASTER (Creative Sparks) POKE 29577,234 POKE 29578,234 POKE 29579,234 SYS 27328 *Unlimited lives*
TERMINATOR (The Power House) POKE 8323,255 SYS 6704 *Unlimited lives*
TERRA COGNITA (Code Masters) POKE 26703,255 SYS 24576 *Unlimited lives*
THRUST (Firebird) POKE 6139,234 POKE 6140,234 POKE 6141,234 SYS 2304 *Unlimited lives*
TRAILBLAZER (Gremlin Graphics) POKE 29738,234 POKE 29739,234 SYS 25729 *Unlimited lives*
TRAPDOOR (Piranha) POKE 14914,96 SYS 14336 *Unlimited lives*
UNDERWURLDE (Firebird) POKE 34404,45 SYS 36209 *Unlimited lives*
UP 'N' DOWN (US Gold) POKE 36103,173 SYS 32768 *Unlimited lives*
VIDEO MEANIES (Mastertronic) POKE 18535,234 POKE 18536 SYS 19723 *Unlimited lives*
WARHAWK (Firebird) POKE 27090,234 POKE 27091,234 POKE 27092,234 SYS 24604 *Unlimited lives*
WEST BANK (Gremlin Graphics) POKE 12713,165 SYS 4100 *Unlimited lives*
WHIRLYNURD (US Gold) POKE 17201,250 SYS 16384 *Unlimited lives*
WHO DARES WINS II (Alligata) POKE 5702,250 POKE 5513,250 SYS 16384 *Unlimited lives*
WILLOW PATTERN (Firebird) POKE 39855,234 POKE 39856,234 SYS 2304 *Unlimited lives*
WIZARD'S LAIR (Bubble Bus) POKE 32354,250 SYS 49328 *Unlimited lives*
WONDERBOY (Activision) 2676,234 POKE 2677,234 POKE 2678,234 SYS 2112 *Unlimited lives*
Z (Rino) POKE 2440,250 SYS 2304 *Unlimited lives*
ZODIAC (Anirog) POKE 4587,96 SYS 16896
ZYNAPS (Hewson) POKE 37281,255 SYS 32769 *255 lives*
ZYRON'S ESCAPE (Kele Line) POKE 1591,173 SYS 4166 *Unlimited lives*

ANKH (Beyond)

This absolutely brilliant cult classic never really got the acclaim it deserved. Still, if you're lucky enough to own a copy (and you are very lucky), whip it off the software shelf and load it up. The following tips and solution from Chris Ball of Wigan, Lancs opens up whole new parts of the game that most players would never have seen otherwise. I, for one, certainly enjoyed playing this the second time around. Take it away Chris . . . .

The basic solution involves opening the two doors in room E6. To do this, you need the pyramids from B4, DO, D2 and H4.

PYRAMID 1 (B4)

From the start, go through rooms A1 (after shooting the door opener – the white square is useless), A2 (avoiding the two guardians) and A3. In A4 open the right hand door and travel through B4, into a complex of rooms: D4, C4, D5, D6, C6, C5, B5, B6 and A6. All these rooms have numbers in their walls. Go to room number one and shoot the door opener, then go to room two and shoot the square revealed by the opening door. This activates the door opener, so shoot it, go to room three, shoot the switch, then the door opener, and so on, until the door opener in room nine (D4) has been shot. This opens the door in Room one, so take the key, (looks rather like a triangle) and proceed to room B4, where the key should be dropped. The door opens and you can take the pyramid, which starts to play an appalling 'tune'.

PYRAMID 2 (D2)

From B4 go through A4 and A3 open the door in B3 and pass through the room B2. B2 is the map room where a map with a single lock for each room materialises when the room is entered. If you go too far into the game before coming here, you won't be able to get through as the map-block impairs movement.

Go through B1 and B0, into C0. Take the object at the bottom. Probing the object at the top causes the rectangle you have just taken to fire a bullet upwards, so don't probe it until the rectangle has been taken! Go into D0 and probe the switch at the top. A gun, two doors and a door opener are in an alcove at the top of the room. Probing this switch lowers one door, so the gun merely has one door between it and the door opener. Go back to B1 then right into C1. Probe the object seen here and a flickering object can be seen. Sit in it and it teleports you into the passage at the top, allowing you to move into D1. Go into D2 then C2. Now, probe each switch in turn and watch the rectangle from C0, it moves!

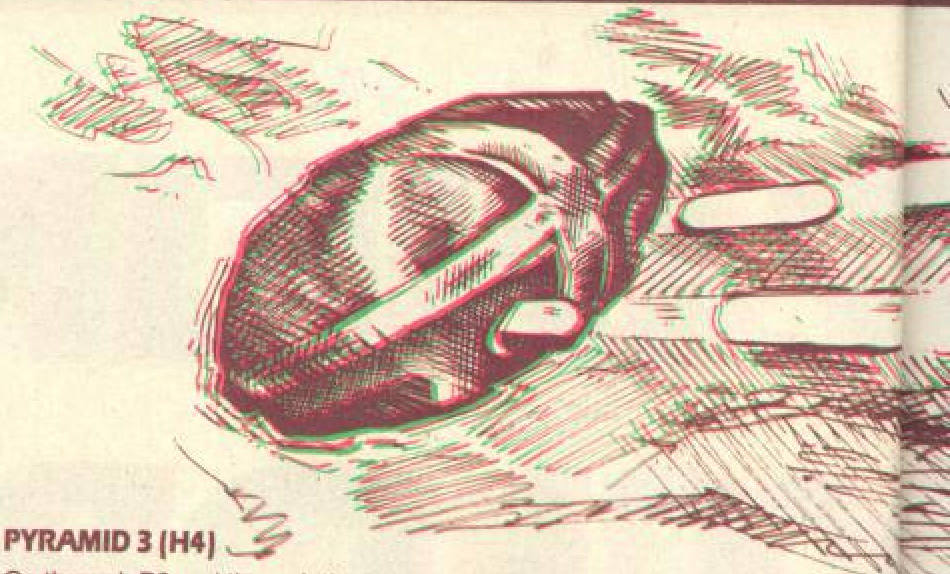
Drop it behind the nearest switch and move it until it's directly below the door opener. Now go back to C1 and wait a while. Return to the main passage, probe the object in C0, go back to C2 and watch as the bullet hits the door opener, opening one of the doors in D2.

Go into E2 and probe the switches. Strange symbols are created: four cause different ones, whilst one makes them disappear one by one. These symbols control the rectangle at the bottom, which must be moved around the 'maze'. It automatically fires left at the end of moving. Sadly, the code must be entered backwards to enable the door opener to be shot as the symbols are erased from right to left.

The code is: D R D L R R U U U R D R U. This should move the rectangle to a position right of the door opener (D=DOWN, R=RIGHT, L=LEFT, U=UP).

This opens the other door in D2. All four objects can be taken, but take neither of the moving ones because they're useless. The pyramid now starts to play a different horrid tune whilst the other object is you key to huge energy – it makes the vanishing pyramid materialise!

Now go to the start room and A3 and probe the vanishing pyramids until they explode. You now have lots of energy.



PYRAMID 3 (H4)

Go through B3 and through the turn rooms of many portals by probing or shooting the switches in alphabetical order, taking care to avoid getting trapped in any doors. Go through E3, F3 and G3. Open both doors and ignore the 'switches' – they aren't. Take the object in G4, after shooting it. This shows you that it bounces bullets downwards. Probe the switch and go through the door into F4. There are: four switches, a door opener and your identical twin! These switches make the twin move up and down, make your twin stop and one makes it fire. Use them to shoot the door open. Go to G5 and then into F5, where the same thing is seen, except that the twin can't be stopped – it can only move up and down and fire. Open the door in G6 and go into F6, where the twin can only move down and fire. If you miss the door opener, do not despair! Go back to F5 and get your twin to shoot the start to reset F6. Once the door-opener is shot, go to G7 then F7. Here each switch controls a door and one makes the little guardian fire. Coax, it into shooting the door opener then go to H7. Merely open the doors personally and shoot the door open. Don't take the two wired objects since they're useless. In fact one slows the whole game down horrendously. Go to H6. Here you see a door (easily opened by a switch), another switch and a few objects.

In H6, some objects bounce bullets around, one fires (only after probing the correct switch) and one just sits there. There is also a rectangle (unreachable). Set it up so that every bullet fired by the gun, it hits the object at the top. Each time a bullet hits home the rectangle moves down the screen, moving back up when nothing is happening (NB you can't get into the arena, or in other words you can't open the door whilst the gun is firing – switch it off to get in). When the rectangle reaches the bottom of the screen the famous 'bong' noise sounds, and another door is opened. Get the bullet bounders needed from here, G4 and H2.

Now go to H5. Now you appear to be triplet, as there are two doubles here. Probing the switches moves the right hand up, down, stops it and also makes it fire. It can also control the top 'you' by shooting the three objects, thus causing the top 'you' to move left and right and fire. After eventually shooting the door opener, go to H4. There are three switches, none of which seem to do nothing. Go to G3 and take one of the false switches. Drop it and play Ankh's Invaders! In this puzzle you control the top mind probe. He shoots the three objects before his energy bar (in the hole at the top) runs out. If you succeed, one of the three icons by the energy bar vanishes. You now carry on until all three icons have been removed. Control the mindprobe using the switches. If you fail, just get another 'switch' and start again. A successful game gives you the ability to get the pyramid, which now start to play another sickening tune.

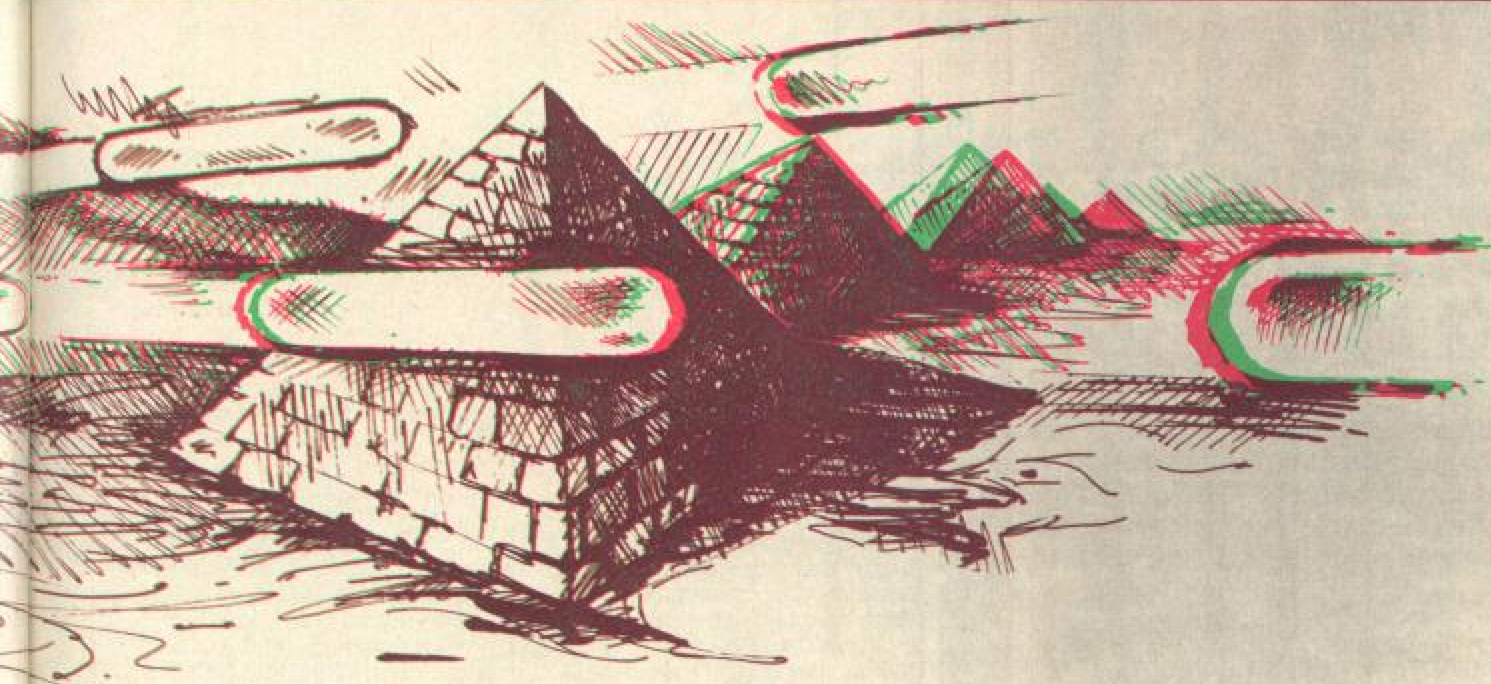
FINAL PYRAMID (D0)

Go through G4, G3, H3, H2 and into G2. Set up bullet bounces so that by standing at point X, you can open the door (by shooting the door open), otherwise it closes behind you. Take the key and go to H1. Redirect the bullets from the lower right-hand object to pass through safely. Go through H0, into G0. Drop the key in G0 and the door opens. Drop a bullet bouncer so that you can shoot the door open (this is done by dropping it behind one of the gaps in the wall). Hit the door open, go in G0 then F1. In E1 there are two guards which stick to you and drain energy. Probing forces them away. To survive, you have to probe both (as they stop you from moving), and quickly move away each time they attack. Lots of energy is needed here. Go into D0 and probe the switch.

The other door opens, and the gun shoots the door opener. Make your way to D0, via E0, F0, G0, H0, H1, H2, H3, G3, F3, F2, F1, (redirecting the bullets), E1 (shoot the star to gain a cryptic message and lots of energy) and D1 (repeatedly). Take the pyramid. You now have four dreadful tunes playing simultaneously.

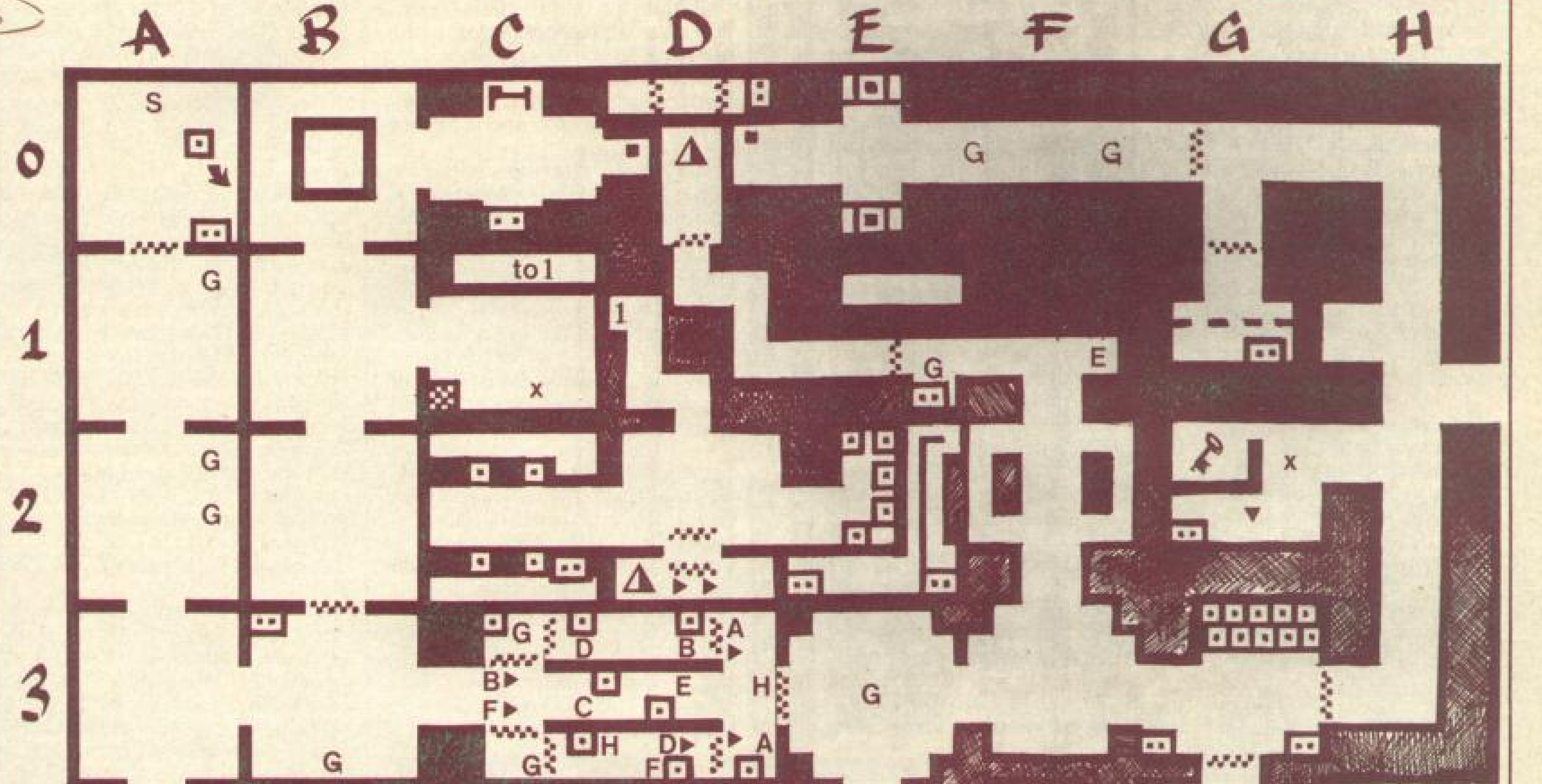
Go to E6 and shoot the stripey thing which gives off a series of notes. Drop the pyramids and shoot them – they each give off a different note. Match their tune with the stripey thing and the doors open!

Now proceed through E7 (with three vanishing pyramids), D7 to C7. Open the door. But.. the door opener doesn't work. Oh dear. What now? Well, quite simply, shoot the door to make it explode and you can continue to A7, where you are transported to the map room, given your score, and told that you've finished. Yeah, triff, brill, gear (man)!



KEY

- DOOR OPENER
- SWITCH
- PYRAMID
- DOOR
- KEY
- G GUARDIAN
- SLIDING DOOR
- S START
- E END



TIPS

MURDER ON THE MISSISSIPPI (Activision)

Okay all you budding sleuths. Who's having problems solving this rather tricky Mississippi murder? If your hand is raised, read through the following tips from Oistein Ihle **of 4264 Kvalavaag in sunny Norway to improve your chances of bringing the evil killer to justice.**

The first task involves identification of the body at nr4. To do this, go into Cabin 4, then up to the captain and ask him to follow you. Take him into Cabin 4, and after he has told you what he knows, go out of the cabin, still with the captain following you. Try to open a cabin you know is closed (nr1 for example). This action gets the captain to say 'I'll ask Henry to open the door for you' or something of that ilk. After the captain has said this, Henry will when he is following you. All locked cabins can be opened in this fashion. This rigmarole is necessary to open the doors (and getting the clues) to Cabins 1 and 16.

To use the list, just go in to the room listed and inspect, but before you inspect always ask the passenger about the victim. This makes them aware of the situation (you wouldn't be able to inspect the cabin if you didn't). For example, go to cabin 20, ask Twylla about the victim, then inspect her cabin. You will find a rosewood box.

Right, here's a list of where clues are to be found . . .

ROSEWOOD BOX: Cabin 20
COLT PISTOL: Cabin 15
CLEANING COTTON: Cabin 27
KEY TO BOX: Cabin 1 (to get cabin 1 and 19 open ask Henry to follow you: Then try to open the cabin. Henry will open it for you)
BULLET: Cabin 16

In Room 16 a knife comes against you when you open the door. To avoid it, pull the joystick backwards as you enter. This should help, but save the game before entering Rooms 1 or 16, just in case. In these rooms the roof may fall down, although it becomes apparent if this is going to happen when you open the door. If you see something dropping from the top edge of the door, when entering it pull joystick backward to go out of door, then try again. If you do not, you die and are forced to start it all over again! The floor is occasionally weak in Cabin 1, so to avoid falling through the floor. Go near the wall until you are in front of the bed. Now inspect the picture, where the key is hidden.

Drop as many clues as you can in the Steamer Trunk, Regis' pockets only take between six and eight clues.

Go to Cabin 3, inspect and put key and box on table. It opens, so examine box, and examine it again (it has a false bottom). In the box there's a Derringer and a Newspaper Clipping. Stand outside on the deck between Cabins 4 and 6, inspect and you see something that you can't reach dangling in the railing. After you have done this, you must go down to the engine room where Regis sees a gaff.

Getting the gaff is a little tricky, and involves inspecting twice in the engine room. First Henry allows you to search his cabin. Inspect for the second time, and Regis sees the gaff, and is able to take it.

After getting the gaff, inspect between Cabins 4 and 6 again. This time you're able to reach the dangling thing, which turns out to be a weapon stock with chain.

Now the going begins to get tricky. Get all the new and old clues and go to Cabin 3. Inspect, then examine the table: the colt and bullet, the Derringer and Bullet and finally the Derringer and Weapon Stock.

Now the obvious clues have been solved, but more are needed. Go to Godwin (Cabin 12) and ask about Henry. No notes needed are needed here. Go to Mdm Des Plaines (Cabin 23) and ask about Captain Overbright. Note this down 'I gave him my jewels to keep in the safe.'

After you've done that, ask about Henry, (take no notes) and go up to Captain Overbridge and share the 'jewels' note with him. He opens the safe. Inspect the safe and take the ticket. Go to Mr Humphrey (Cabin 15) and ask him about Mdm Les Plains and Henry. No notes are needed, so don't take 'em.

Go to the Judge (Cabin 9) and ask about Henry. Note this down 'He wouldn't tell me where next stop was.' Go to Ms Smallworth and ask her about Henry. No notes are needed. Share this note with Henry, (Engine Room). He will answer (and please note this down) 'He kept on asking me about the stops.' Ask Henry about Ms Smallworth. No notes are needed. Share this note with the Captain (at the Wheelhouse). He answers (and note this down) 'Pree said she wanted to mail a letter.' Share this note with Daisy Du Pree (Cabin 8). She tells you that the letter is in the dresser. Inspect the dresser, get the letter and go to Cabin 3 to inspect and examine it, and out comes a mining certificate.

Go to Mr Humphrey (Cabin 15) and ask him about Mdm Les Plains. Note this down: 'I'm fond of her unusual perfume.' Share this note with Mdm Les Plains (Cabin 23) and she answers (and note this down) 'He liked that cologne Twylla loaned me.' Share this note with Ms Smallworth (Cabin 20). She answers, 'I returned cologne to Daisy Du Pree.' Note this down and ask Ms Smallworth about Henry. No notes are needed. Share this note with Daisy Du Pree (Cabin 8) and she tells you that she has put the cologne in her dresser. Inspect her dresser, and get the bottle of cologne. Now go to Cabin 3, inspect and then examine the cologne and cotton.

Go down to Henry and ask him about Ms Smallworth. He calls Ms Smallworth Ms Gold . . . so a connection between Mr Golden (see Newspaper Clipping) who committed suicide and Ms Smallworth, who perhaps is his daughter becomes apparent? No notes are needed here. Accuse Ms Smallworth (Cabin 20) and take her to the saloon (Cabin 24) and the complete explanation of the murder is displayed, for your delectation.

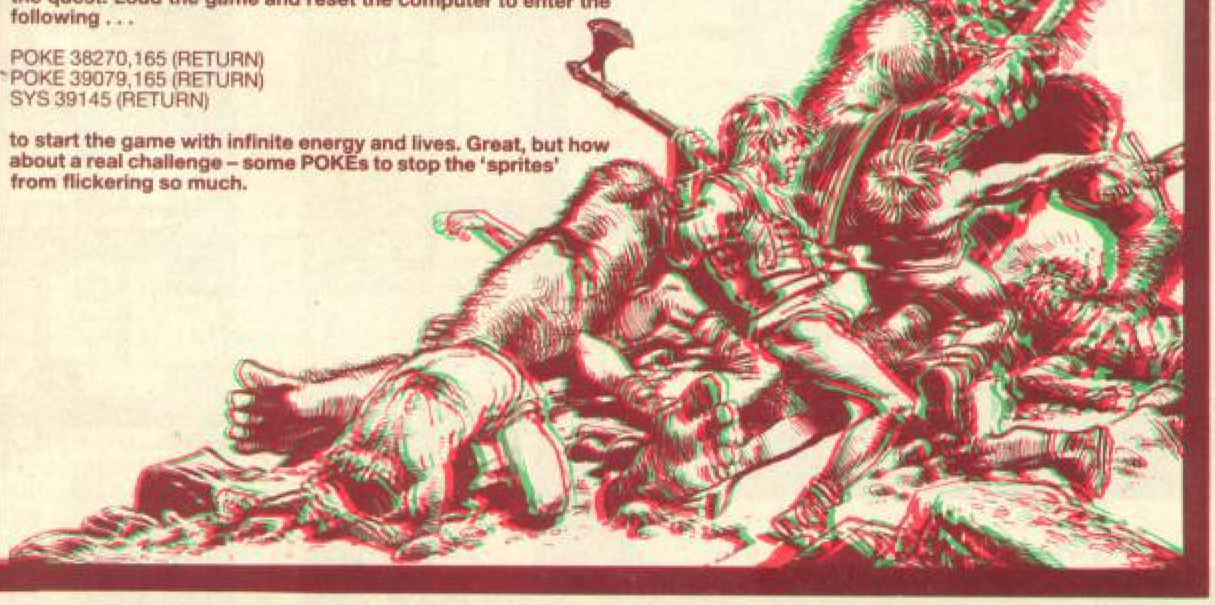
And so, as the Sun sets slowly over Wapping and 77,483 people's eyes start going fuzzy, another momentous chapter in the never ending search for truth, justice and infinite everythings draws to a close. We hope you've enjoyed this grand, yet fleeting trip through the multi-dimensional world of hints 'n' tips, and if you did, drop us a line. You never know, you may be seeing that well-worn phrase '. . . due to overwhelmingly popular demand, here is the return of . . .', at the beginning of a later tips section. Until then . . .

BRIAN BLOODAXE (The Edge)

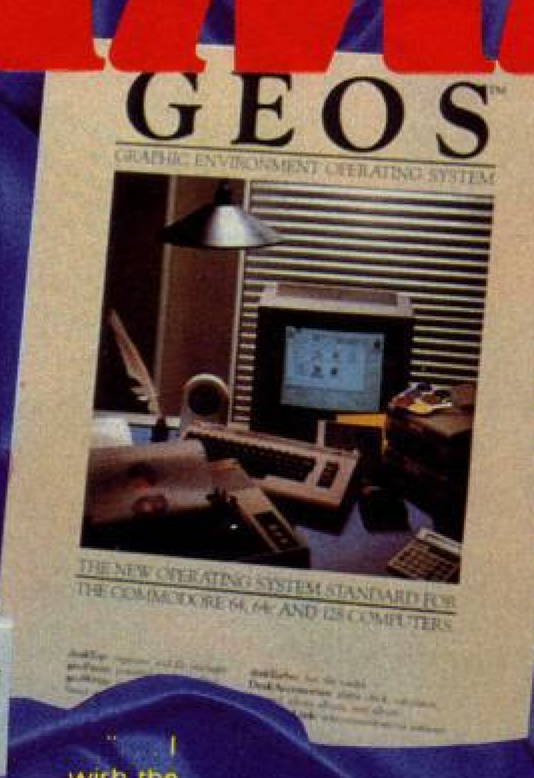
Another game that's been re-released on the *Classix* compilation is this flickery *Jet Set Willy* clone. It's pretty darned difficult, and some of the solutions are odd to say the least. Still, these unlimited lives and energy POKEs sent in by Kerry Blake **of Polebrook, Peterborough prove useful when trying to solve the quest. Load the game and reset the computer to enter the following . . .**

```
POKE 38270,165 (RETURN)
POKE 39079,165 (RETURN)
SYS 39145 (RETURN)
```

to start the game with infinite energy and lives. Great, but how about a real challenge – some POKEs to stop the 'sprites' from flickering so much.



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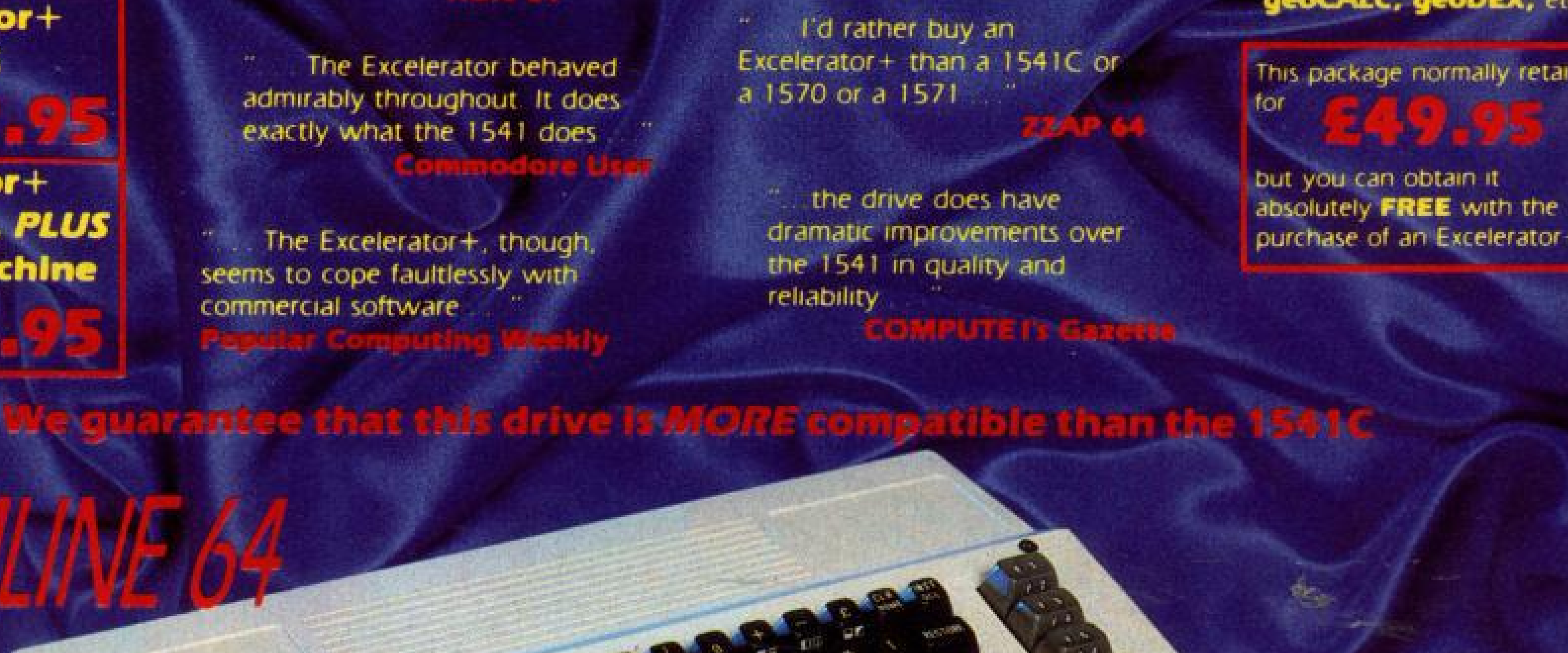
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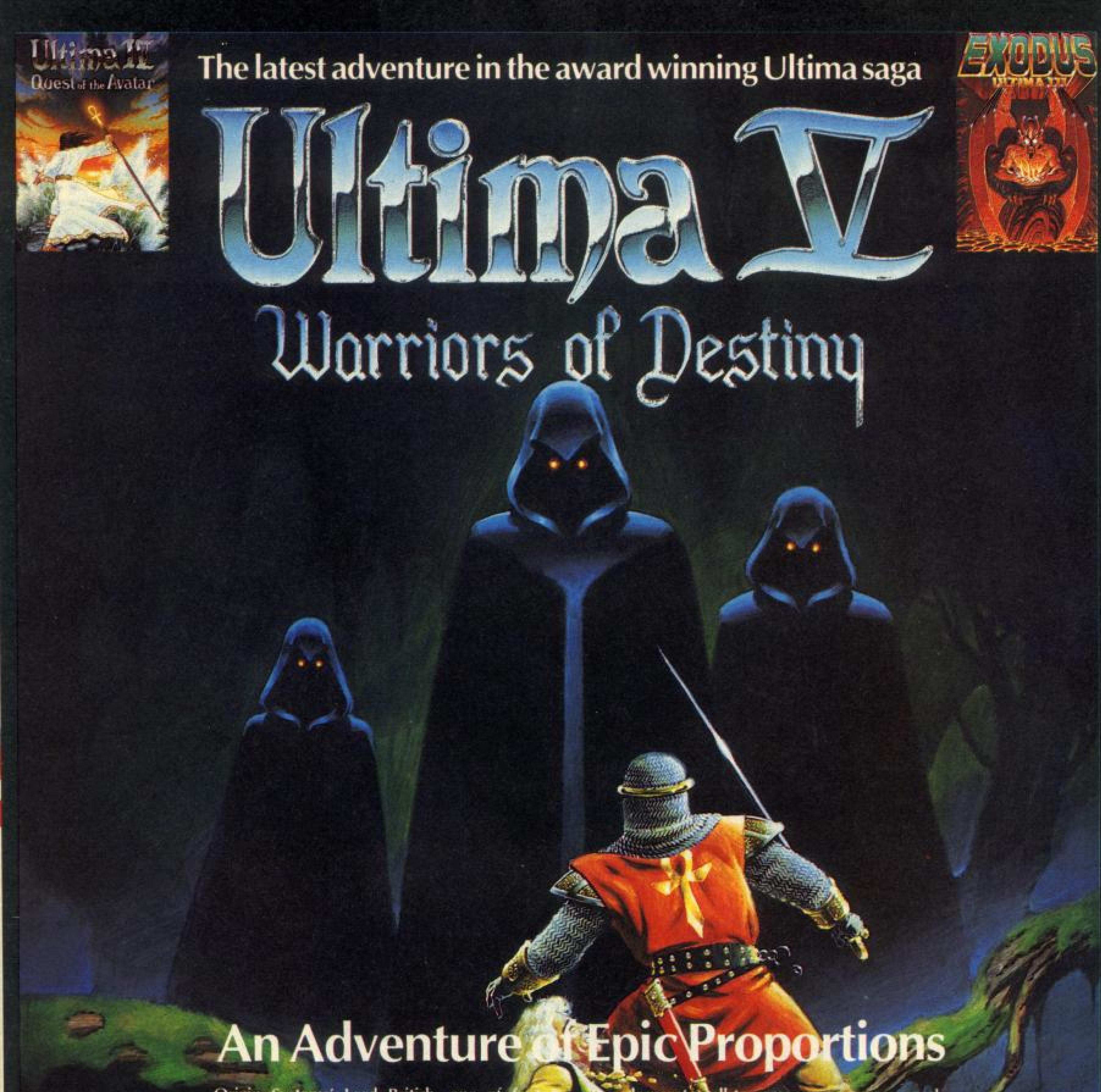
'And just how do we win these splendid electronic gadgets', I hear you ask. Well, Flunky does the chores for the Royal family – fetching Andy's toy boat; getting Fergie's freckles, and so on. All we want you to do is to think of a suitable task for him to perform for the Royals listed below . . .

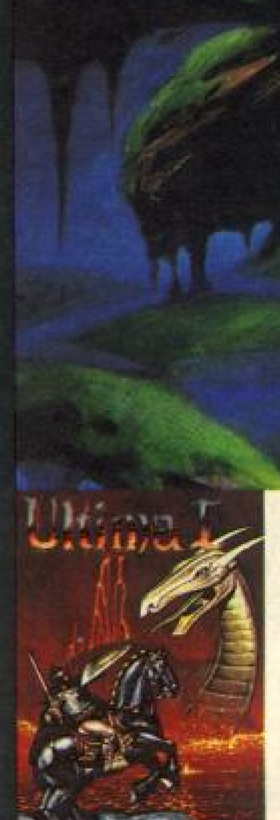
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PRINCE WILLIAM
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Write your entries down on a postcard or on the back of a sealed (or walrused) envelope (with illustrations where necessary) and send them to the usual address: FUNKY FLUNKY COMP, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB, to arrive no later than November 12th. Don't forget to include your own name and address, and a phone number if possible.

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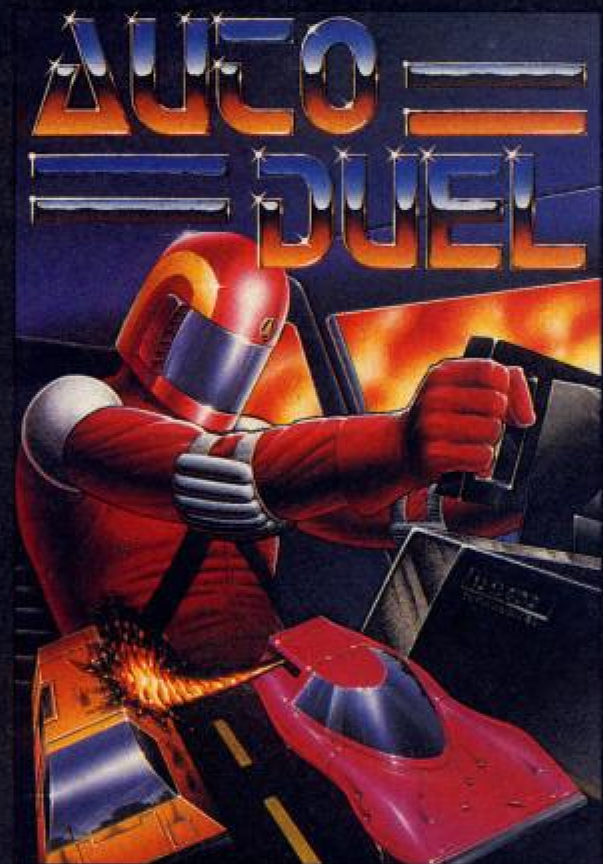
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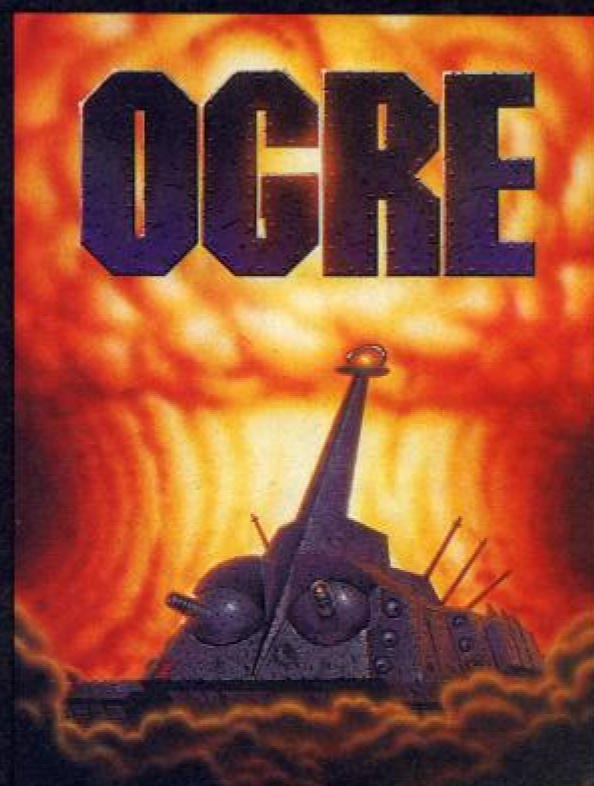
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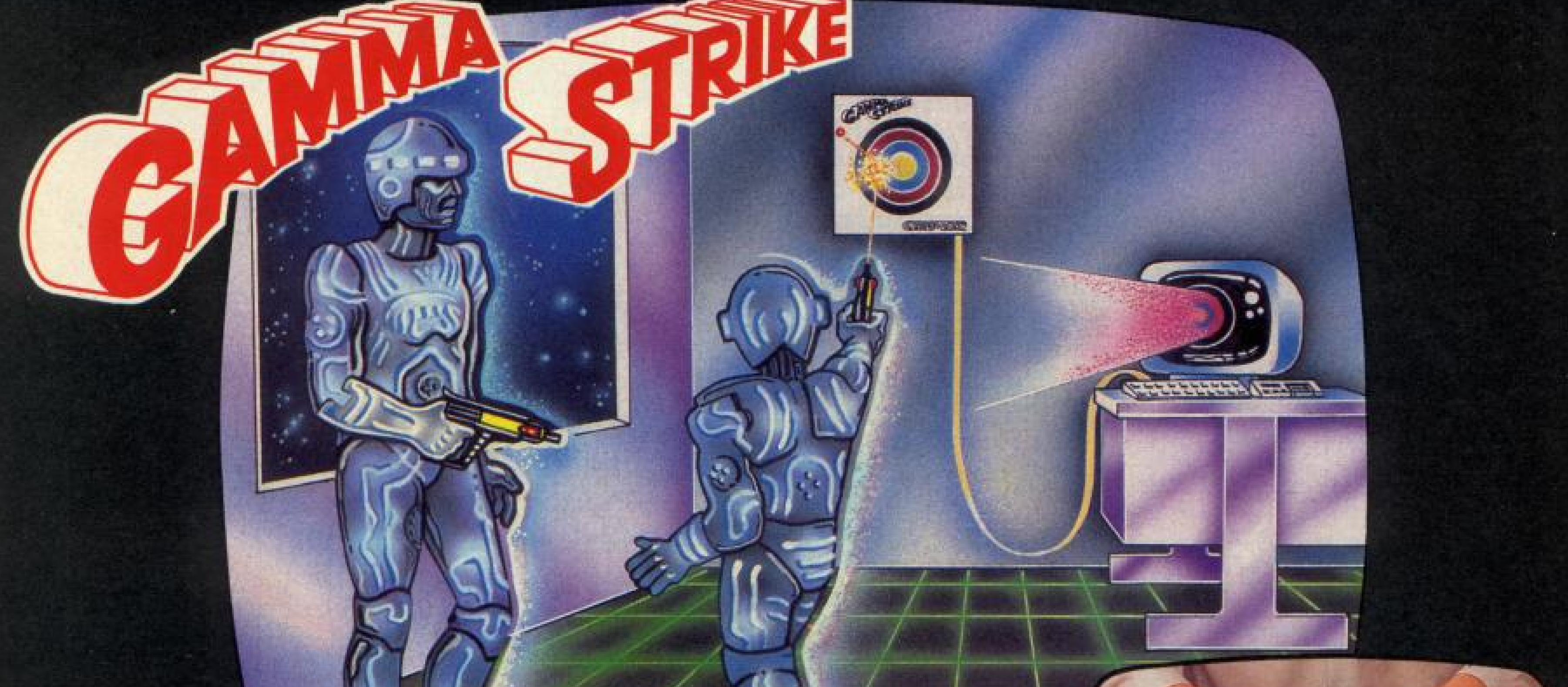
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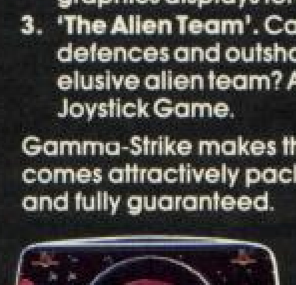
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OF CIRCLES AND BOUNCING BALLS

Jason Gold catches up on changes in Compunet demos and offers a feast for the eyes and the ears . . .

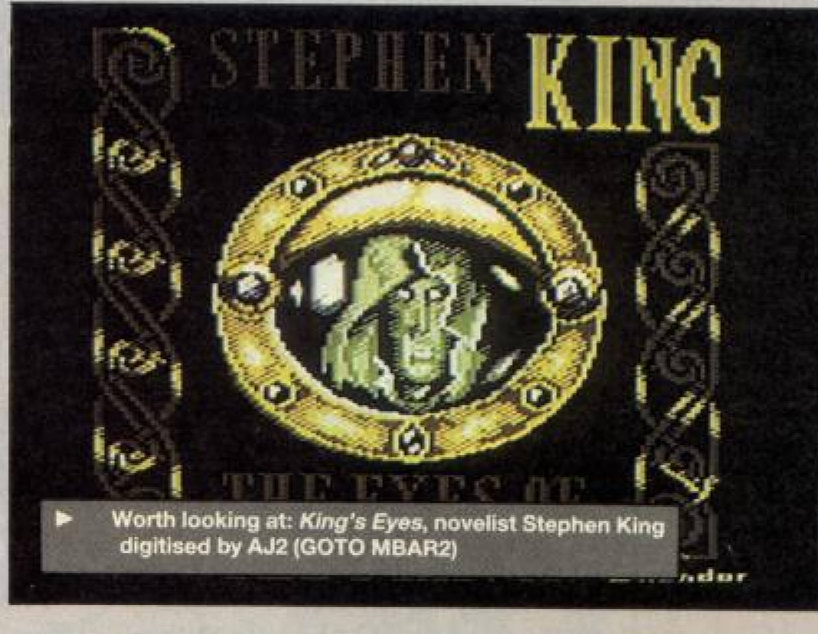
Things remain static, and then with an unstated but collective power, some new force drives forward. So is it with Compunet, and of the recent changes, none is more obvious than in the demo programming area. Programmers seem to have discovered maths!

Many Compunet demos now contain sprites which move in circles and even more off-beat ways, rather than straight lines. Perhaps the first demo to feature this new graphical terpsichore was *Hals's Creations* (GOTO DEMOH3), uploaded by **LC2**. Hypnotic to watch, it features many sprites moving in patterns accompanied by Rob Hubbard's *Knucklebusters* music.

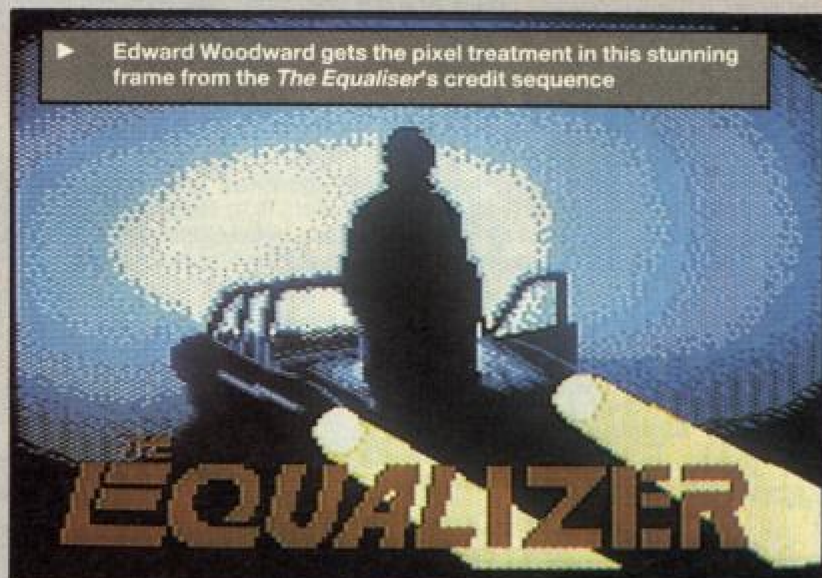
There followed some variations on this theme, such as *Press Space Bar* by **CK2** at page 239893. But then **Tim Rogers** (of **Stoat & Tim** fame) uploaded *Circlesque*, a demo stunning to watch and essential to have – GOTO 216087.

Of course coding isn't everything, there's the inner man to feed, so if it's art you're after, download *Dragon World* by **STE86** at 208268. This is the best dragon picture I've seen, and there are three more of STE's pictures in The Gallery by the **MeanTeam** (GOTO 215422).

Directories for foreigners who are, naturally, not on the net have been set up so their demos may be viewed. Look for the Import Demo Dir at 305207 and the World Demo Dir at 303582. Both contain some of the best demos on the net. In particular look out for *Skeletor Movie* at 303584, which features a long sequence of digitised, animated pictures (although you have to stand well back to get the full effect), and the *3-D Film* series at 308575, again with full-frame animation.



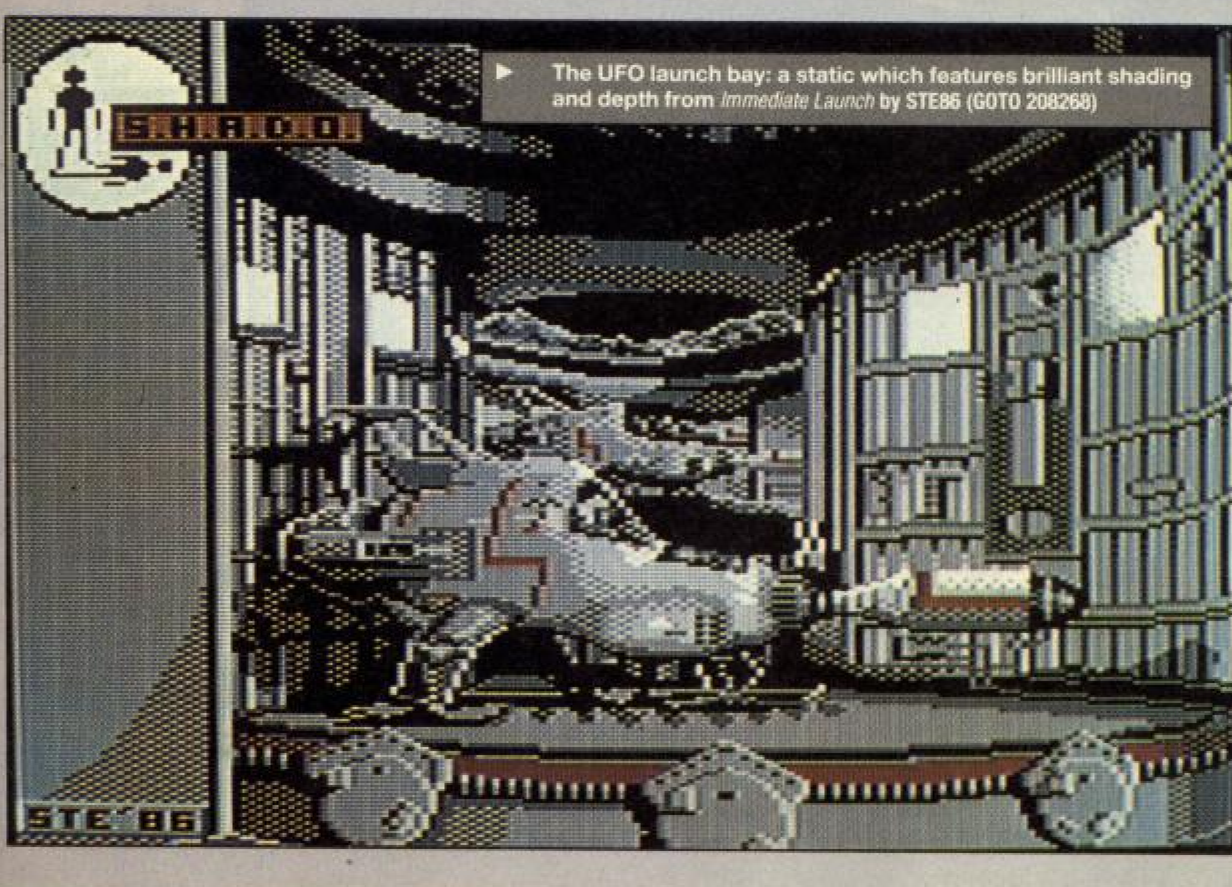
► Worth looking at: *King's Eyes*, novelist Stephen King digitised by AJ2 (GOTO MBAR2)



► Edward Woodward gets the pixel treatment in this stunning frame from the *The Equaliser*'s credit sequence



► Amiga DOS static – part of the *Bouncing Ball* demo by ALLANON (GOTO 307222)



► The UFO launch bay: a static which features brilliant shading and depth from *Immediate Launch* by STE86 (GOTO 208268)

What will 16-bit digitised animation be like when the Amiga accesses the net at Christmas? Well, if you can't wait for it, or just can't afford an Amiga, GOTO 307222 for **Eddy Caroll**'s *Amiga Ball v2.0*, which is one of the best bouncing ball demos you're likely to see on the humble 64.

RockMonitor, another recent net development, is a music utility, but rather than use SID for the drum effects, you get sampled drum sounds to play with. RockMonitor's best yet is (MG12) **Matt Gray**'s *Jukebox 64* at 2320380, a mega-mix of famous 64 tunes such as the *Commando* and *Comic Bakery* themes. Finally there's the *Equaliser* demo by **PLASMA graphix** at 308301, which is one of the most watchable demos I've seen, as it's the title sequence from the TV programme.

MASTERTRONIC MADNESS

WIN THE COMPLETE SEGA MASTER SYSTEM!

WITH 50 COPIES OF AGENT X II FOR THE RUNNERS–UP

Following the success of *Agent X* on the Spectrum, Mastertronic have decided to release its successor, *Agent X II*, on the 64 as well. They reckon it's going to be totally brilliant and have therefore decided, in their infinite wisdom, to run a competition for our esteemed ZZAP! readers so that they sit up and take notice.

You may have heard that Mastertronic are distributing a little-known Japanese console – apparently it's called The Sega Master System . . . or something like that. Well, they're giving one away. Free. For nothing. Gratis. All you have to do (yes, there is a catch) is to study the *Agent X* comic strip opposite, and fill in the previously blanked out speech bubbles. The most humourous entry will receive a Sega Master System, with light phaser, a pair of 3-D glasses a Sega control stick (as well as the control cards included with the set) and TEN software titles. Phew!

Fifty runners-up will receive a copy of *Agent X II* to make the loss of the first prize all the more bearable!

Entries should be on the original strip, or a suitable copy thereof. Send 'em to: MASTERTRONIC MASTERSYSTEM COMP, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB, to arrive no later than November 12th 1987.

Please include your name, address and telephone number, so that we may contact you as soon as possible.

ZZAP! COMP





PROFESSOR DOGSLAP
...He's totally MAD!
PIMPLY PERCY
SCRATCH SCRATCH!
SLAP!
UGH!
MEE MEEP!
NO!
IT'S AGENT X!!
AAARGH!!

LIFE SWAPPING

As yet another service to you, the devoted ZZAP! reader, Nik 'newcomer' Wild and Julian Rignall will take a look at the newer RPGs available for the Commodore in a semi-regular series of features. Nik is a seasoned role player and offers an opinion relevant to those familiar with RPGs – Julian however is a mere novice, and will therefore cater for those of you who aren't too familiar with the genre.

If you've ever tired of blasting alien after alien, or have worn your fingers to the bone typing in endless adventure commands, there's always another type of computer game to try – the relatively obscure Role Playing Game! This is a genre of computer program derived from RPG board games such as the highly popular *Dungeons and Dragons*.

The usual scenario sees the player create his own character to sally forth into a simulated environment to increase (or decrease) his alter-ego's vital statistics. These basic 'stats' normally consist of: strength, charisma, wisdom, dexterity, 'hit points' (proneness to injury) and luck. Depending on how situations and characters are dealt with during a game, those stats are altered – for better or worse.

MOEBIUS

Microprose/Origin, £19.95 disk

The land of Khantun is devastated and lies in ruins. Since that dark day when Kaimen stole the Orb of Celestial Harmony, the forces of dissolution inherent to the land have reigned supreme. Unseasonable rain and drought plague the land, perhaps a natural reaction to the presence of the Orb in the material planes of Earth, Water, Air and Fire.

However, there is a champion who could possibly end these dark days and restore the peace and tranquility . . . you! Under the guidance of Moebius the Monk, the player's character journeys to the Fire plane to seek out and finally destroy Kaimen.

Before the quest is undertaken there's an option to create, destroy or examine a character. Up to seven adventurous persons are stored at one time, and any of these can be chosen to go forth.

There is also the option to select training mode, which allows a newly created character to increase his energy and abilities.

The first part of training is a sparring session with a palace guard or an assassin, using either bare hands or swordplay. There are 12 actions, controlled via the keyboard, which include a series of kicks and punches, as well as walking and avoiding moves. The contest's rules are simple: the first combatant to lose all his body energy loses.

The next part of training is divination. This involves keeping an excited spirit inside the confines of a square for an allotted time by controlling it with pre-defined keys. The result of this spiritual exercise defines your initial mental energy. Training is crucial, as only through its successful completion may the quest for the Orb proceed.



► **The digitised countenance of Moebius**

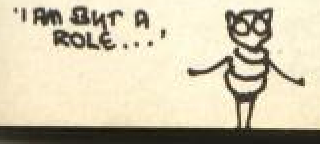
The material planes in which the character travels are (in order): Earth, Water, Air and Fire. The character is depicted as a rectangular Ninja-style head and shoulders whose movements across the terrain are again controlled by pre-defined keys. Objects, including water, trees, rocks and vegetation hinder progress, although some may be overcome if the correct weapon is held. For example, the sword cuts a path through vegetation and the hammer smashes through rocks. Animal life, be it good or evil, are other obstacles to overcome.

At any time during the wanderings, pressing the F1 key pauses the action and allows entry to the options menu. This allows the character to complete a specific action, including view, communicate, magic, get and quit/restart. Communicating with the locals is only successful if the character is empty handed, as they become fearful and call for a guard. Any weapons carried by the adversaries become the characters' when he has defeated them. Other objects are also dropped when an attacker dies, and the character is given the option to take or leave them.

Magic is an essential weapon to master if the enemies are to be found and defeated, and much magical experience is to be found along the route to the Orb. When the character completes a successful task, Moebius appears and utters words of encouragement which increase the character's mind and body power – and this is essential if Kaimen is to be defeated.

► **The combat screen in *Moebius – Barbarian* it ain't**





If Moebius was to be judged on its scenario and packaging it would pass with flying colours. The storyline sounds pretty thrilling, with the promise of 'arcade' style action sequences and to cap it all, there's a free 'oriental' headband to wear while playing. However, the game itself has many shortcomings. The incredibly long-winded disk accessing tried my patience to its very limit from the very beginning, and ruins any potential suspense. The arcade sequences are basically unnecessary. They're incredibly poor, and opponents are beaten with ease – something a little trickier, or even something which required thought would have been much better received. It's a shame that Moebius is so flawed, because there are some potentially good ideas involved. As it stands, the gameplay is just far too slow and unrewarding to be worth persevering with.

JR

*The first thing I noticed about **Moebius** was the extraordinary amount of waiting involved while different chunks of the game loaded from disk. This would not be too bad if the result was worth the delay . . . it isn't. The combat scenes are jerky, slow and very easy to master, with most opponents easily defeated using one repeated move. The Ninja's graphic representation is basic to say the least, with the surrounding terrain doing very little to inspire. The sound effects and music are quite good, but they certainly didn't make up for the visual disappointment. As far as I'm concerned Kaimen can keep the Orb – retrieving it is just too much of a chore.*

NW

PRESENTATION 61%
Reasonable packaging, and comprehensive options – but the disk accessing time is amazingly slow.

GRAPHICS 44%
Very poor and unimaginative representative graphics.

ATMOSPHERE 52%
The booklet gives a wonderful atmosphere, but the gameplay falls far short of the promises.

LASTABILITY 46%
The little enjoyment on offer is soon ruined by the slow disk accessing time.

OVERALL 48%
An expensive package which sadly doesn't live up to its potential.

How to be a COMPLETE



BASTARD

Game

Ade is the sort of person who loosens the screws from the handles of disabled persons' toilets or markets Space Shuttle Jigsaw Puzzles.

In the game he has successfully gate-crashed a yuppie party on the posh side of town and to succeed as **The Complete Bastard** he must incapacitate all the guests by the end of the party and light up each letter in the phrase **COMPLETE-BASTARD**. He must also build up as many **Bastard** Points as he can by extremely offensive behaviour.

Now you can play Ade and be a **Complete** and **Utter Bastard** in this arcade adventure with split-level screen that's crammed full of absolutely **tasteless humour.**

'Anything this horrible is bound to sell millions.' Sinclair User.

Based on the book of the same name © 1986 by Adrian Edmonson, Mark Leigh, Mike Lepine. A Virgin Book.



Amstrad screen.



Spectrum screen.



HOW TO BE A COMPLETE BASTARD is available from all daring software retailers, or directly from us **under plain brown wrapper.**

Please make crossed cheques or postal orders payable to Virgin Games Ltd and send to Virgin Games Ltd, 2/4 Vernon Yard, Portobello Road, London W11 2DX.

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THE DUNGEON ALTERNATE REALITY:

Datasoft, £19.99 disk

Standing in a room of gloom staring into the misty portal is a character. His memories of the visitation by an Alien ship and consequential capture flood his mind. Why him? What do they want? He knows his destiny lies behind that forbidding portal . . .

A field of pure energy plays amid the doorway and above it a panel of constantly changing numbers flicker. As the character passes through, the digits freeze and his stamina, strength, wisdom, charisma, intelligence, skill and hit points are set for the quest which lies beyond. The next chapter in the *Alternate Reality* saga is about to begin.

Those who have successfully played *Alternate Reality: The City* can load their characters from that adventure into the new Dungeon scenario – stats and all. Newcomers have to create a new character from scratch.

The quest takes place beneath the city of Xebec, in the dank, gloomy corridors of the Dungeon. Within these hallways of horror are many places of interest, populated by strange and powerful beings – some friendly, and some not. Trolls and Goblins who dwell beneath the city are deadly – and should the character decide to ally with one species, the other automatically becomes his sworn enemy. However, it is possible to play one against the other if your character is cunning enough.

The necessary supplies needed to stay alive are available at retail outlets, or can be got by less honest actions – mugging fellow dungeon dwellers, for example. The character is only capable of carrying a limited number of objects, so a little decision making is required to ensure a useful inventory. Food, water and clothing and a compass are essential belongings if any progress is to be made. Magic spells, potions, trump cards and unusual weapons, such as gladius and a kukri, are also items which help keep the character alive.

The adventure is depicted in three main areas. The top part of the screen displays the character's stats and gives a brief description of the location which he's in. Below this is an illustration of what the character 'sees', whether it be the dungeon walls, the crystal caverns or inside one of the many buildings. The display scrolls as the character walks, and it is possible to turn in all four compass directions from the point where the character stands.

The character's present condition is displayed at the bottom of the screen, along with the amount of food and water currently carried, an option menus and any relevant messages. Atmospheric music and suitable sound effects are also present throughout.

Options, such as casting spells, using items, getting items and saving or loading a game are open to the player at any time during play, although some actions may only be carried out during encounters or when exploring. Pressing the RUN/STOP key aborts any decision made by the player should he have second thoughts.

There are four levels to negotiate, with the objective being to find the Oracle of Prophecy and escape the Dungeon, and therefore be able to continue the quest in the next part of the *Alternate Reality*. There are two ultimate goals to the entire series – either to return to Earth, or take revenge on the captors.

▶ **When faced with an apprentice, what do you do? In *Alternate Reality – The Dungeon*, the decision is yours . . .**



▼ **Down at the Damon & Pythias shoppe – looking for a really nice Pythias?**



Although my first few characters didn't last long, I thoroughly enjoyed experiencing the dungeon lands of Alternate Reality **– in fact it was this game that really started me playing computer RPGs properly! After some practice (and a little luck) I managed to build up a char and am hoping that one day I'll finally be able to escape. The 3D graphics instil an uncanny atmosphere, and getting completely wrapped up in the action is incredibly easy.** Alternate Reality**'s beauty is that it is a doddle to use – yet it still manages to remain totally comprehensive. The map is extremely large, and there's plenty of locations to explore and creatures to interact with. If you've got the time to spare,** Alternate Reality **offers a whole new world to explore – try it.**

JR

The title screen and music are extremely impressive, as is the character formation sequence. Strolling through the dungeon is thoroughly enjoyable and there's plenty to do and lots of characters to meet. Mapping is essential, and plenty of thought is required as to what to buy or steal. Objects themselves present puzzles, and a lot of fun is gained from working out what to do with things that are picked up. ***Alternate Reality: the Dungeon*** *has many game features which are well executed and should keep role-players questing for 'eons' to come. I'm now eagerly awaiting the next in the series!*

NW

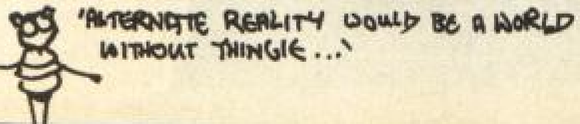
PRESENTATION 89%
Great packaging, instructions and on-screen layout. Excellent character creation too!

GRAPHICS 92%
Wonderfully atmospheric and totally convincing throughout. The 3D gives an excellent feeling of 'being there'.

ATMOSPHERE 89%
It's easy to get totally caught up in this convincing alien environment.

LASTABILITY 86%
Lots to see and do – the dungeons should keep most role players chained to the Commodore for weeks.

OVERALL 85%
An excellent RPG which offers plenty of depth, variety and interaction.



LEGACY OF THE ANCIENTS

Electronic Arts, £16.95 disk

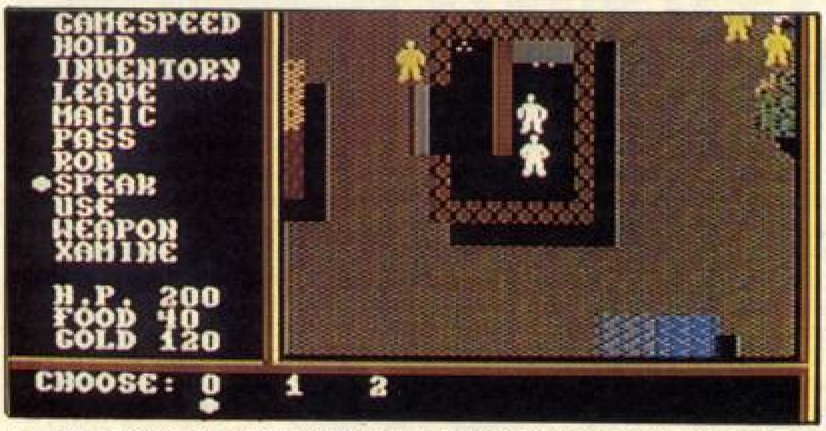
Once upon a time, a Tarmalonian shepherd enjoyed the quiet life. He breezed through the days without a care in the world, and any life beyond this was nothing but rumour and hearsay. But, like all good things, it came to and end. One dark day, surrounding wildlife become disturbingly quiet. A figure lay in the road beside the road, a leather scroll gripped tightly in his hand and a golden bracelet adorned on his wrist. The shepherd discovered this body and, seeing that he was unobserved, stripped it of all its possessions. However, he paid for his actions.

A vision of a tall, magnificent building appeared in front of him, its huge columns glistening in the sun as they soared skyward. Transfixed, he walked toward the arched entrance and entered – the adventure had begun.

The player takes the role of the shepherd, and starts with 15 points for each of his stats. The inside of the mysterious building consists of a series of long torchlit passages. This place of mystery is the Galactic Museum, depicted on-screen in first person 3D – it's from here that information can be gleaned, and access gained to locations and objects in the outside world of Tarmalon.

Little did the shepherd know that when he took the leather scroll and bracelet, he automatically became the next in a long line of adventurers whose quest is to destroy the Wizard's Compendium. This mysterious compendium is in fact the actual scroll that was picked up.

Walking around the museum reveals exhibits which provide help in the quest, although they require the correct coins to be inserted before they're activated. The shepherd begins the quest with two Jade coins, and others such as Amethyst, Topaz or Sapphire are to be found as the quest



▶ On entering the village of Thornberry the scene changes to an overhead view of your exploratory efforts

deepens.

Once outside the museum the main display area changes to depict a flat aerial view of the shepherd and the current surroundings. There are the 12 towns and 24 dungeons and castles dotted about the map. Travel isn't straightforward, as climbing equipment is required to navigate mountainous regions and floating vessels to traverse water. Ensuring sufficient food is carried to sustain the character through the journey is also important – one unit is consumed per day.

Confrontation with the many inhabitants of the wilderness is frequent – with options allowing the shepherd to choose to fight, run away or even attempt to converse with some of the more friendly creatures. There are 32 breeds of monster, 24 of which are non-travelling and can be found only in particular kinds of terrain. Should fighting be chosen, a carried implement is used to attack and defend. If any of the six available magic spells are carried, they can also be used to help influence the outcome of the skirmish. Successfully defeating a monster automatically adds whatever gold they carry to the shepherd's own coffer.

When a graphic depiction of a town, castle, dungeon or museum is crossed, an option to enter is presented. Towns are full of business and service outlets which include banks, where hard-earned gold is withdrawn or deposited, lending shops, foodstores, a general store and House of Healing. Gambling houses are also present in the form of Blackjack or Flip Flop tables where money may be won or lost. Be warned however, winning too much results in a raid by the town guards!

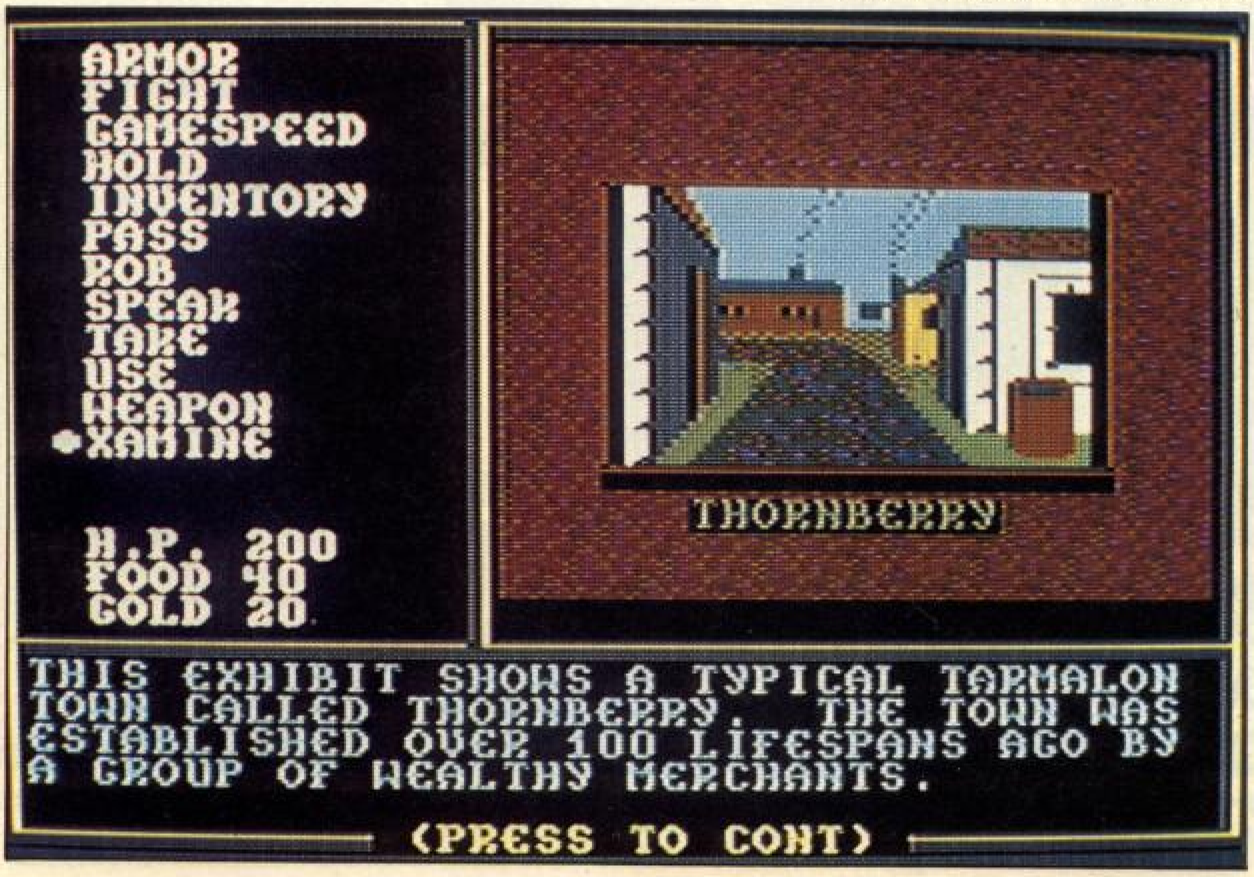
Entering the buildings and choosing the speak option commences dealings with the particular merchant present. Selecting the fight option here usually results in the merchant's demise, and the place is left open to pilferage. However, if those nefarious actions are discovered, the town guards attack. If the shepherd isn't killed or thrown in jail, he can try to bribe his way out.

The dungeons and castles are where the most dangerous activity takes place. Deeper in these dark places lies the toughest of challenges, but the greatest of the rewards. The screen display inside a castle is shown by a similar bird's-eye view to the towns and wilderness, while the dungeons are comparable to the 3D museum. Twelve types of monsters prowl the dungeons, each one stronger than the last.

Therefore a great deal of preparation is needed before the lower levels should be attempted.

The museum itself can only be re-entered if the correct combination is typed in. An access code wheel is supplied with the game packaging which enables the player to line up particular names and numbers generated by the museum to reveal the correct code – that's if the shepherd gets back . . .

▶ Thornberry – just one of many pictures to be found within the Gallery



If you saw this in the shops, you'd be sorely tempted to buy it – the first part of the adventure is undoubtedly superb. However, as soon as the Museum is left, after half an hour's play or so, the graphics change to a very basic overhead view, completely destroying the atmosphere. The gameplay has plenty of depth, but there's no real excitement – consequently the action wears a bit thin. It's a shame that there's such a big let-down right in the middle of the game, because if the Museum's standard of graphics had been kept up Legacy of the Ancients **would be a classic. As it stands, it's a case of being half great and half average – which just isn't enough.**

JR

Wandering around the museum and dungeons is by far the best part of ***Legacy of the Ancients****. The smooth and colourful way movement is depicted is very realistic, and there are atmospheric sound effects throughout. Unfortunately, once you get outside these areas the gameplay deteriorates rapidly. The shepherd sprite is represented as something similar to a Michelin man jerking around the wilderness, accompanied by mostly bland sound effects. Choosing options, and the general control of the actions is easy enough, and there's certainly plenty to do – the action should keep those who persevere with it busy for hours. But for me, I found it all came a bit dull, and eventually the blackjack tables became the most exciting element . . .*

NW

PRESENTATION 88%
The cover artwork is lovely and on- screen layout is generally very thoughtful.

GRAPHICS 68%
Brilliant in the dungeon, but the overhead exterior views are very poor.

ATMOSPHERE 65%
Again, great indoors, but disappears when the shepherd gets into the open.

LASTABILITY 58%
Looks great at first, but unfortunately interest wears thin as more of the game is uncovered.

OVERALL 61%
Looks great at first, but doesn't live up to initial expectations. It's still worth a look, though.

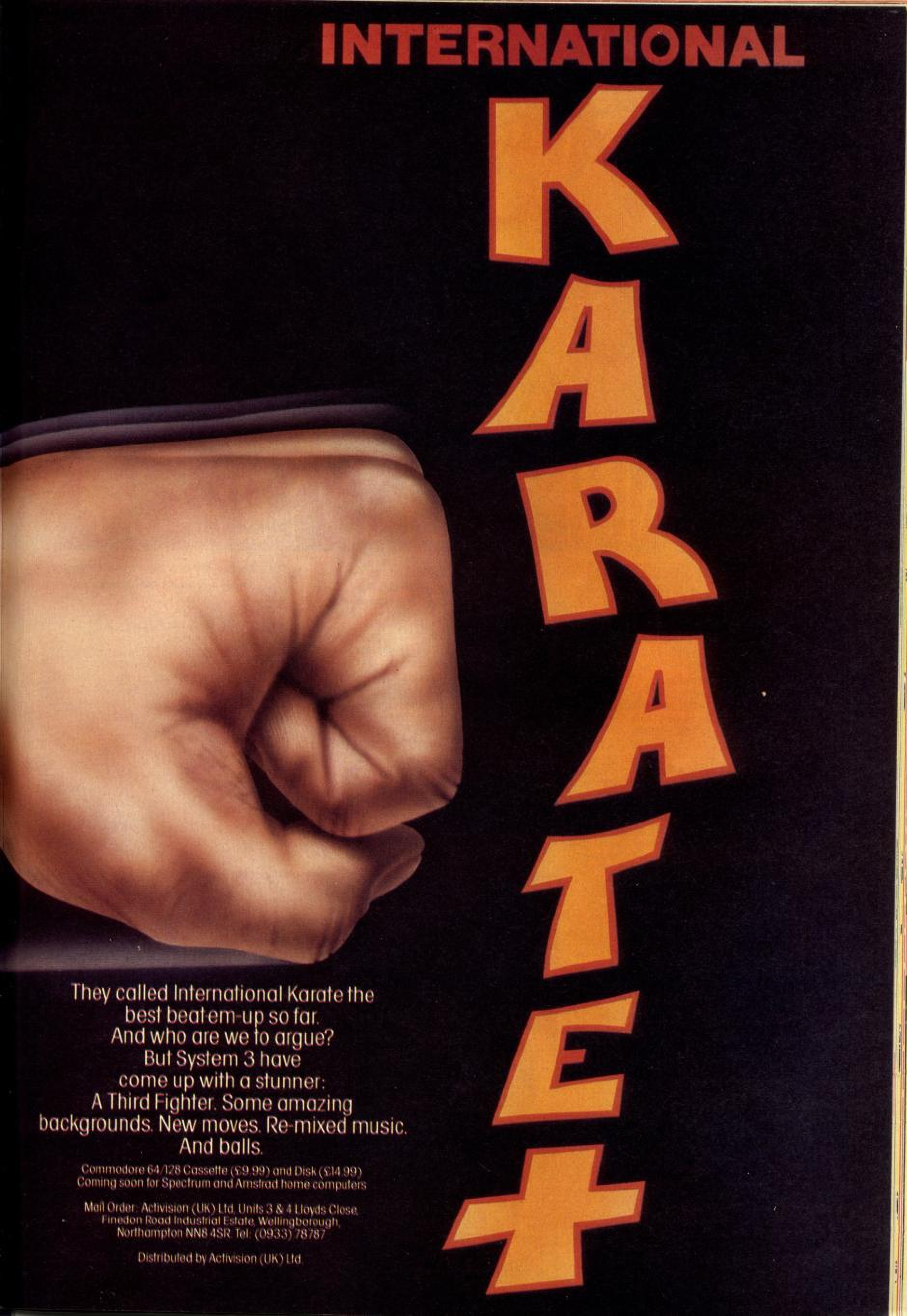


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LIVE AND LET DYE

Photo: Graeme Kidd

An adventurer to the last, Ciaran Brennan leads his highly skilled team on a secret mission to investigate the Combat Zone. Will they make it back alive . . . will they even be home in time for tea? Read on and find out. Ambrose McNevin and Sally Newman receive a special mention for their courage in bringing home the photos.

The ZZAP! team were becoming lazy . . . gone were their taut muscles and lean hungry faces – to put it bluntly they were becoming flabby, boring, complacent, desk-bound journalists. There was only one thing to do, get them out into the woods, arm them only with a paint gun and leave them to fend for themselves – in other words take them to Combat Zone.

So, who would be man enough to go on this great adventure? Well, I was an obvious choice, being a hardened veteran of many a campaign (I'd been once before and knew the way), Julian Rigzenneger took a break from sharpening his teeth to growl that he'd be there too, and even girlie Glenys decided to take the plunge when we told her that the woods would be full of big beefy men. Sadly there was a deserter in our camp – Steve 'Wimpo' Jarratt preferred to spend the weekend in question mincing around Cornwall with his yuppie mates. His boots were manfully filled however, by Gordon 'N.A.' Druce, our introverted Art Director, who turned out in the end to be the biggest surf-nazi of them all – more later.

Pausing only to collect Graeme Kidd and Gary Penn from the Games Machine, Clare Hirsch and Andrew Wright from Activision and Firebird's Colin Fuige, we hopped into the first transport plane we could find* and headed for the green fields of Essex.

THE GAME

For those of you who are unfamiliar with the whole Combat Zone concept, here is a brief outline of the game itself. Players divide into two opposing teams, distinguishable by their red or green shoulder tags. The object is to capture the opposition's flag and get it safely back to your own base within a set time limit (either half an hour or 40 minutes). Obviously your own flag must be defended at all times, as the game is not yours until both flags are in your base.

The 'weapons' – modified BSA scorpion air guns – fire small dye-filled pellets which explode on contact, leaving a messy yellow stain. When hit, a player is 'out' and retires to the nearest neutral zone to sit the rest of the game out. There are generally eight games a day, with both sides swapping bases at lunch-time. Goggles must be worn at all times during play, for even though the pellets are mostly harmless, an accurate shot could still damage the human eye – you can't be too careful!

► **The Combat Zone crew; David Cooper, Peter Tyler, Maria Tyler, John Weston, Daniel Heuston, Susan Fitzpatrick, Jason Groves, Shane Fitzpatrick and Corrie Tyler**

► **Andrew Wright is summarily executed for crimes against the English language**

THE EQUIPMENT

Each player is provided with protective overalls and goggles, either a rifle or a pistol (with a belt and holster provided with the latter), a gun belt containing 21 rounds of ammunition and their team colours. Ammunition levels can be topped up at any stage throughout the day.

ON THE DAY

To make a long story short – we were rubbish! Forming the hard core of the 'Red' team, we managed to crumble gracefully almost every time and were losing by three games to nil at lunchtime. It was hard to define why we performed so poorly, maybe it was because Jaz and Glenys kept taking up positions together far away from the field of conflict (oo – er!). Maybe it was because I spent so much time running around giving orders that I was presenting the enemy with a huge gaping target – my mouth!



* carefully disguised as an inter-city 125

That said, there were some notable acts of heroism from the unlikeliest of quarters – Graeme for instance, managed to overcome the handicap of carrying the world's greatest bulk, and developed the ability to leap trees with a single bound. Clare Hirsch also came out of her shell, displaying psychotic tendencies which up until then had been concealed by her diminutive frame and feminine nature – what an animal!

Things changed after lunch though, an act of pure heroism from Gordon resulted in our first victory . . . things were looking up! Maybe our luck was changing, perhaps we could even catch up . . . no such luck. The rest of the day settled down to a stalemate situation – trench warfare almost. The action was still fast and furious, it just seemed that neither team could break the deadlock and bring the opposition's flag home. So that was it, a 3–1 victory to the Green Machine, leaving our boys with a burning desire to return as soon as possible to avenge this crushing defeat.

IN THE BEGINNING

The organisers, Peter and Maria Tyler, hit upon the idea of starting a 'combat' type game when they first encountered the sport in Oklahoma city in 1983. On returning to Britain in 1985, they found that there was already a local version and bought the London franchise. The sport has enjoyed a boom period over the last couple of years, and now it is not uncommon for over 200 people to take part each weekend.

Peter, an ex-manager of Stringfellow's nightclub, is quick to reject any charges of militarism which may be levelled at the game, emphasising the fun aspect and pointing out that any bodily contact is totally illegal. And although the use of guns and camouflage would automatically suggest a military slant, the game is probably not even as militaristic as rugby,



▶ It's just like old times again – Brennan and Penn discuss tactics

where flanking, attacking and other army-style manoeuvres are used to much greater effect. Surprisingly enough, a group from CND have even participated in what Peter likes to refer to as an 'adventure playground for adults.'

SAFETY MATTERS

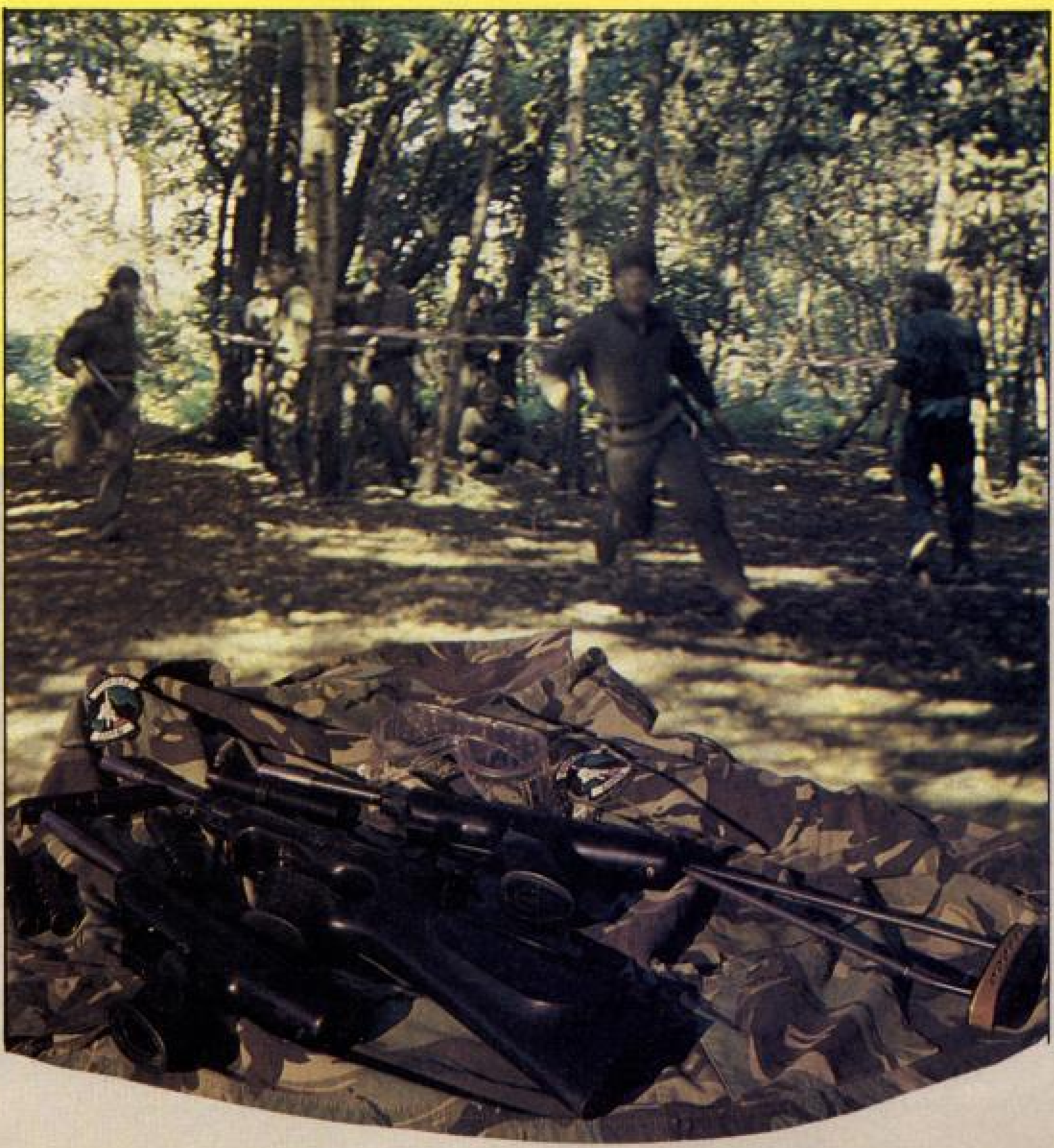
Participants are not insured (in fact each player has to sign a disclaimer form before the game begins), but the organisers are quick to point out that they have never incurred a serious injury. What accidents do happen are usually due to the recurrence of old injuries – my own self-inflicted sprained arm for instance (but that's another story concerning a particularly aggressive Covent Garden parking meter).

Okay, so that's the pacifists sorted out, but what of the nature freaks among you who may be slightly worried about the game's possible adverse effect on the environment? Well, you too can rest easy, as both the pellets and dye are made from vegetable based materials and are totally biodegradable – in fact it's not uncommon to see Essex's indigenous wildlife feasting happily on discarded ammo after a hard day's play. The wood is also regularly scoured for debris, as it's in the company's interest to retrieve any discarded rubbish – especially the cartridges which are imported from the states and are therefore expensive to replace.

A day at Combat Zone is a particulary enjoyable experience, and represents good VFM at just over £20 all in. There are similar versions of the game in Manchester and Leicester – but anyone interested in taking part in the South-East can contact Combat Zone (UK) Ltd at PO BOX 22, Loughton, Essex IG10 9UD. Plans are afoot for a new game to be launched early in 1988 – and although the organisers are being very secretive about its style, it promises to provide even more excitement and fun then the present format – no easy task, I assure you.

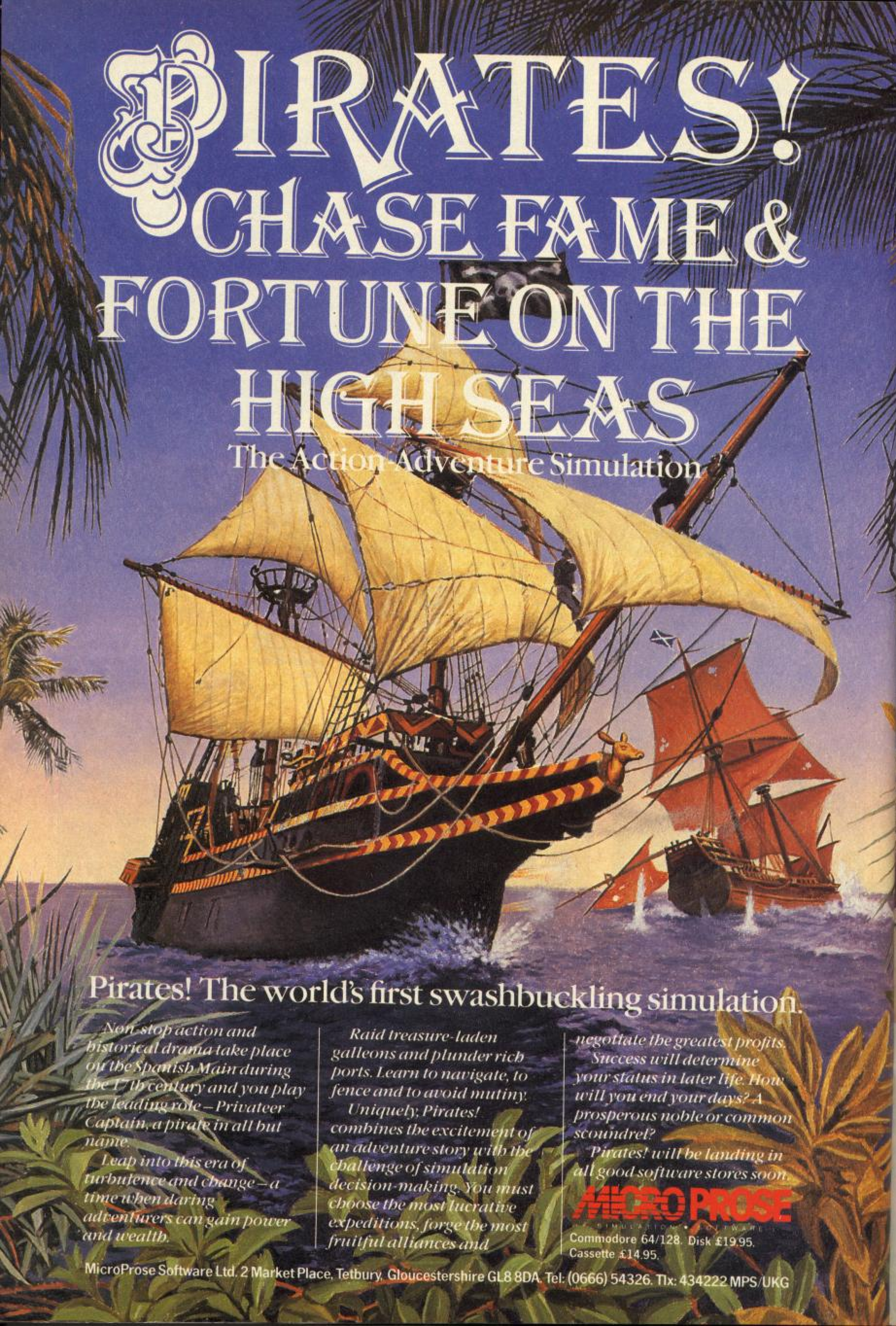


▶ My God! Where did this one come from? – whatever you do Gordon don't print this picture (but if you do, the people involved are, from left to right; Glenys Powell, Ciarán Brennan, Colin Fuige, Clare Hirsch, Gordon Druce and Andrew Wright in front with the silly hat on)



▶ All hell breaks loose around the Red team's flag

▶ A selection of the equipment on offer


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ZZAP! POSTMARK

with BRENDON KAVANAGH

Hello again. If you were reading carefully last month (as I'm sure that you all were) you may have noticed a couple of pages hidden away in ZZAP! on the subject of Play By Mail gaming – a method of playing multi-player games which utilises our wonderful postal system. This issue, I would like to introduce you to one or two of these 'PBM Games' in the hope that you may try one . . .

BEGINNER'S GAMES – DO THEY EXIST?

A very common question asked by people new to the hobby of PBM is 'which is the best game for me to start up in as a total newcomer to the hobby?' Well, there are some simple 'easy to play' games about (*It's A Crime!* for instance) for those who like to sit back with a cup of coffee and let their minds slip into neutral while the hand scribbles away at a (small) orders sheet. I personally hold the view that you can start with this hobby by playing almost any game as long as it appeals to you. As such, you may be interested in the two games featured here – *The Weapon* and *Super Vorcon Wars*. If you like the look of either of these games, then cut out the special offer vouchers and send them together with the required remittance to the company concerned, who assure me that they will be back in touch with you as soon as possible.

If, on the other hand, these games seem as exciting as a ZX81 with a faulty keyboard then DON'T PANIC!!!! Just keep reading the column – who knows, I may find something to tickle your toes . Any way up, less of the introductions – on with the reviews!


15) FIRING - SHIP TO SHIP
16) FIRING - SHIPS AT FORTRESSES
17) FIRING - SHIPS AT STAR TROOPERS
18) FIRE THE WEAPON
19) ACTIVATE DEVICES - EXCEPT BARRIERS - (WG, PR)
20) ACTIVATE BARRIER
21) MOVEMENT - NORMAL FIRST

► **A sample turn sheet – takes some figuring out at first, but soon becomes familiar. This is the sheet sent to the player by the GM**


BEHIND THE SCENES

▼ **'Behind the scenes', the Weapon's in-house fanzine. A good read it is too**

THE WEAPON

PRODUCER: Harrow Postal Games, 161 Butler Road, Harrow, Middlesex HA1 4DX
START–UP FEE: £5 (inc. free turn)
COST PER TURN: £2.00

Designed by the American postal gaming company '4 SIGHT', *The Weapon* is a deadline science fiction wargame. Turns are processed once every 18 days with the tender assistance of an IBM PC compact computer boasting 640K of memory (all of which is used by the game, I believe). Fifteen players compete in this fast moving (VERY fast moving) game, with the ultimate aim of amassing as many game points as possible before the game ends.

So, what does the player do in this game? Well, it's probably easier to let the rule-book describe the scenario. 'The scientists of your world have just unveiled two monumental technological advances. One, Hyperspace travel, will now allow your starships to at last travel the vast interstellar distances separating you from worlds yet unexplored. This alone would be enough to bring back long-forgotten dreams of new adventure and conquest. For you know there are others out there. Your astronomers have been charting the galaxy for centuries and have monitored radio signals from other worlds.

If hyperspace travel gives you the means for conquest, it is the most recent advance in military research that gives you the confidence. Simply called The Weapon, it has the power to destroy everything in its way. Even worlds cannot withstand its incredible might! But materials to construct The Weapon are available only in small quantities on your world, if at all, so you must begin a search for the crystalline substances you require: Dilithium, Kylesium, and Zyllium . . . ' and so it goes.

Using your squadrons of starships, you explore and conquer game space (mapped out as a 20 by 20 grid of hexes). This may be empty, perhaps dangerously cloudy, or – sometimes – occupied by worlds. Worlds are a very important part of the game. They primarily provide a range of useful services. Some may contain the crystals you require to construct The Weapon itself, some produce economic output, while others can be mined for minerals. Yet, worlds have another function: point providing. Your game points vary according to the number of planets your forces control, and how long they control them for! Thus, you don't simply capture a planet, take it's goods and flit away. You take it and hold it. It's much more fun that way!

STARSHIPS

The Weapon possesses six classes of starships – the higher the class, the larger the entity. The player begins with a number of empty hulls equipped with nothing but an engine unit. Your first step is to use your 'build' orders to prepare the vessels for travel . . .

Ships may move up a class if you can afford the resources to both construct the extra equipment and to run the vessel once complete. Not cheap for a large warship, I should think. When a ship is finally 'created' it may be equipped with any of a number of 'Ship Components' including Engines, Beams, Sensors, Cloaking Devices, Deflectors (a sort of force-field) and – ultimately – The Weapon. It's your choice, but you can't have everything.

SPECIAL DEVICES

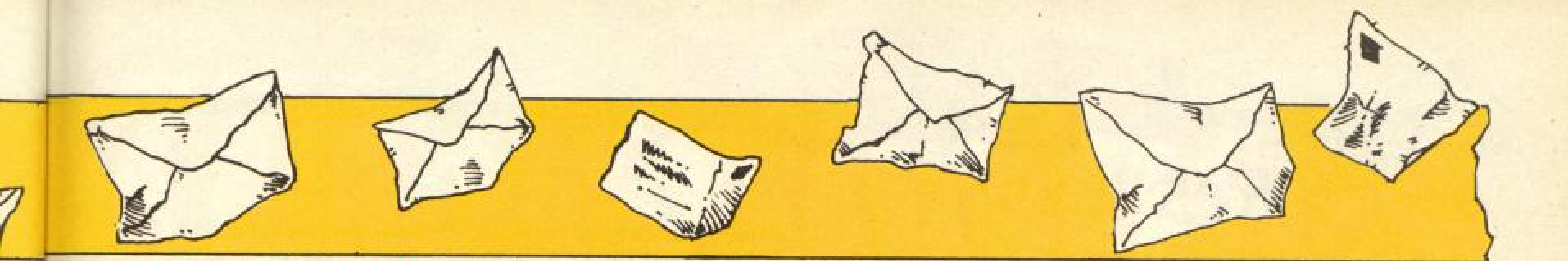
As well as starships and worlds, the game environment contains what the rule-book terms 'Special Devices' to be encountered by your vessels as they travel where no man has gone before . . . Warp Gates, Barrier Fields (a sort of interstellar 'Private – Keep Out' sign), and Remote Probes can all colour life a little.

ANYTHING ELSE?

Yes. *The Weapon* has plenty of other features – Treaties, Construction, Use of Weapons, Research and Financial Transactions to name but a few.

CONCLUSION

The Weapon is a well-respected game which tends to be fast moving and to involve a lot of complex strategy and diplomacy. Quite enjoyable, by all accounts! Harrow Postal Games suggest that readers purchase the rule-book from them before deciding whether or not to play. This normally costs £1.50, but ZZAP! readers who mention the magazine in their correspondence can get a whole 50p knocked off! To be honest, the book is a good read for only a single spondie (that's £1 to those who knoweth nowt!). What's more, if you use the voucher printed below when applying for a start-up before the 1st January 1988 you could well save some pennies . . .



SUPER VORCON WARS

PRODUCER: UK – Vorcon Games, 59 Juniper, Birch Hill, Bracknell, Berks RG12 4ZG
USA – Superior Simulations, PO Box 505, Fairfield, Idaho 83327 USA
EUROPE – Paul Hartman, c/o Fantasia Arena, Van Bassenstraat 118, 3067 ND Rotterdam, Holland
DOWN UNDER – c/o Tim Hyde, Chameleon Games, GPO Box 2302, Sydney, 2001 Australia
START–UP: £5.00 (including rule-book and four turns)
COST PER TURN: £1.50
(Those interested in foreign games should write for details to the relevant address)

Way, way back in 1982 John Nicholson launched the ever-popular (and now semi-retired) *Vorcon Wars*. This was a low-priced, easy to play and very enjoyable strategy/wargame which developed a strong following from



▶ **Super Vorcon Wars**

players worldwide. By 1986 many games were still being played and launched, yet John thought that it could possibly use a facelift. The result was *Super Vorcon Wars* – same scenario, same layout, but improved features (although I must say that some argue this last point).

VORCON

In this game, 16 players compete to gain control of the planet Vorcon in the name of their respective homeworlds. This, surprisingly enough, is done by annihilating the other players. As with the previous game, *Super Vorcon Wars* is played using a circumnavigable hexed map of the world. Each 'hex' shape on the map represents an area of land. There are 20 types of land surface, each having its own function (for example the Mineral Mine is a missile silo) and defensive attributes (a mountain range is easier to defend than your average piece of wasteland). Thus some hexes are of strategic importance, while others are of economic use.

HOW YOU DO IT

You, the player, act as the commander of a small force of men. Initially, these men are dispersed throughout the land in range of your commander (as shown on the turn sheet – see illustration) to hopefully capture it. The more land you capture, the larger the number of men you gain for defence and offence.

However large your empire grows, you can only see and use the area of hexes directly surrounding your commander – at first. You must know roughly where your enemies are and where you need to use your forces for offence each turn if you wish to do well (the commander can be moved onto and hex you own once per turn). This is where the thinking comes in – where to place your commander in your controlled territory? Who to attack? Who to ally with, if you can trust 'em? AND, where to advance your borders . . . is there any neutral land out there ripe for the picking (neutral land being generally lightly defended by the Vorcon natives)?

Yes, there's quite a lot to think about! As the game progresses, further features come into play. Disease may cut your food production, long-range missiles appear as people gain the right resources and the right hexes (atomic Ore Mines, Missile Silos and so on).

SUBORDINATES

Once your commander has become sufficiently powerful you have the option to divide his resources and troops to form a Subordinate Commander. This subordinate commander may be used in just the same fashion as your main commander. He has a print-out of his own displaying the hexes and his forces about him, so with wise use he can be used to protect one border while the main commander (who may well be the more powerful of the two) does the business on the offensive front . . . novel! Incidentally, you can have as many subordinates as your forces will provide. . . .

SATELLITES

When the game begins you find yourself playing 'blind'. You simply throw men at hexes in the hope that you can overcome the forces lying there. Obviously, this is not a very efficient method of attack, so an early priority must be the launching of a satellite and a rocket to launch it with. Once launched, your satellite will report to you the number of enemy troops holding most of the hexes within range of your commander.

And interesting feature of *Super Vorcon Wars* is the other thing you can do with satellites: with minimal cost to their service lives (this is limited to a number of turns before a replacement must be launched) they can be redirected away from your commander to spy on other players about the globe . . . great fun.

CONCLUSION

Super Vorcon Wars is a very playable game with a respectable amount of understandable features. Turnaround is fortnightly for a normal game, although 'Quick Turnaround' options are available, boasting a weekly turnaround. For a player new to the game, or even the hobby, I would recommend the normal fortnightly turnaround. Diplomacy becomes quite important in the later stages of this game as players become so large and so threatened by their 'arch enemies' that to avoid unrewarding confrontations, alliances must be struck up. It is recommended by many that you ally with the first player you meet in the game rather than attacking him – the idea behind this strategy being that you may both grow in peace instead of battling it out and becoming even weaker than you were already. This is a fun game, and I would recommend you to try it.

Readers from outside of the UK should note that *Super Vorcon Wars* is run worldwide in no less than three languages (English, Dutch and German). If you wish to start up in a game then send the voucher below with your start-up fee and you'll receive an extra free turn.

LETTERS

Now that POSTMARK is apparently here to stay, I'd very much like to hear form all you PBMers new and old reading the magazine out there . . . feel free to write to me on any Play By Mail subject you choose. If you're lucky, I'll even print your letter and give a prize of a T-Shirt to the best each month! What have you to lose? Write now to:
ZZAP! PBM, PO BOX 10, LUDLOW SHROPSHIRE SY8 1DB.
Bye for now

BRENDON KAVANAGH

WINNERS!

ZZAP! RESULTS

CALIFORNIA GAMIN'

Issue 29 skateboarded across the nation to announce the fact the EPYX had received yet another Gold Medal – this time for the superb California Games. The resulting competition also stirred some interest, offering a whole range of Californian sports equipment and a copy of the game to the lucky winner. Eventually, the man deemed cool enough to collect this stunning reward was **Darren Ashcroft** of Shropshire. The other 40 surf nazis who will receive a copy of the game for their efforts are . . .

Virginia Chan, Herts, SG6 2TB; M Jones, West Midlands, B72 1DD; James Knight, London, SW19 8LF; N Ray, Shropshire; Mr G Shirodkar, West Midlands, DY6 9PJ; Julian Greenhalgh, Cornwall, TR15 1HW; Jody Martins, Sapcote, Leics; Chris Akwar, Middlesex, HA1 3RQ; John Patrick Wallace, Surrey, RH1 3ER; Mr Z Shirodkar, West Midlands, DY6 9PJ; Richard Walker, West Midlands, DY3 35B; J P Wallace, Surrey, RH1 3ER; Pip Morgan, Cardiff, CF2 6TH; Joe Appleby, Tyne and Wear, NE10 8NN; Andrew Geldman, Nottingham, NG8 6AD; Nick Colbury, Leicestershire, LE9 6HY; Joan Curtis, Surrey, RH8 0QS; Lee Humphries, Bristol, BS5 6AG; Matthew Duree, Halifax, HX3 7SA; Durean Cooper, Somerset, BA22 9LJ; Mark Winstanley, Greater Manchester, BL1 6PT; Winston Nugara, Essex, CM8 2PW; Greg Shea, Orpington, Kent; Dean Lambert, York, YO2 1JT; Kevin Eagle, Kent, BR7 6AT; Chris Gibbs, Surrey, RH1 6HT; Robert Mathews, West Yorkshire, WF9 3EQ; Simon Bell, Worcs., DY10 3YU; Paul Hodgson, Lancs, WN8 9DZ; David Judge, Birmingham, B31 2LY; Martin Wiggins, Dorset, BH19 1PQ; Craig Ross, North Yorkshire, YO3 6NN; Zzap! Reader, Middlesex, HA1 3RN; Mathew Kenyon, Essex, SS7 5ND; Christopher Cuttler, Pontefract, West Yorkshire; Nick Northfield, Cambs, PE17 6UL; John McKinlay, Scotland, ML9 2AR; Ian Davis, South Yorkshire, S62 7BJ; Chris Thomas, South Wales, SA12 7LA; Lee Atterbury, Shropshire, TF3 2JU.

DESIGNER DOMARK

As far back as Issue 25 we ran a 'Design a Game' competition in conjunction with Domark and Streetwise. This was one of the most straightforward comps we've ever run – all you had to do was design a computer game . . . simple huh! Despite this simplicity, Domark were offering £500 in cash to the winners – no wonder we received so many entries!

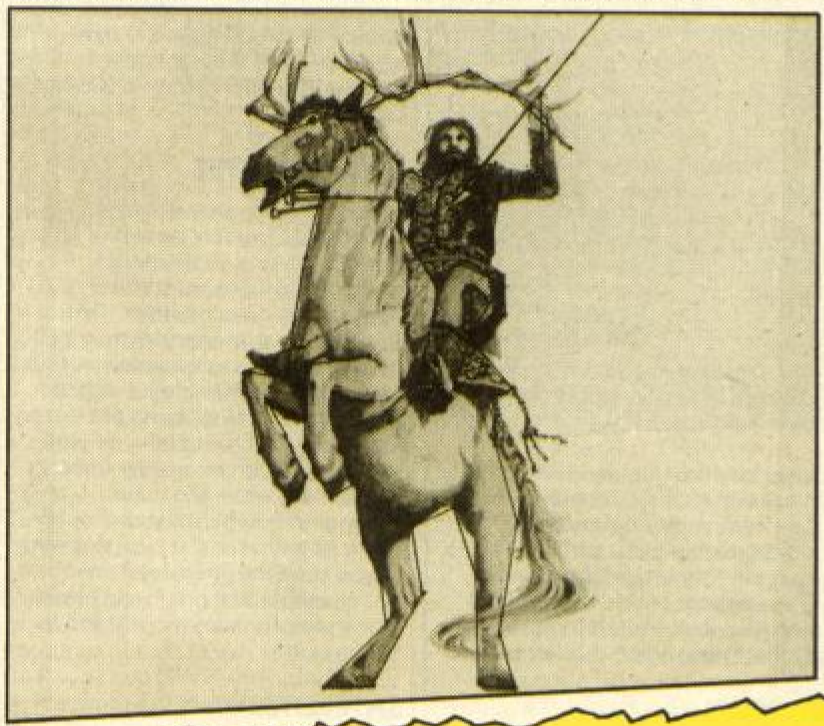
The same competition also ran in our sister magazine CRASH, with a separate winner for each. The ZZAP! winner was Surrey's **Shaun Pearson** with *Cable Run*, while the CRASH prize went to **Tony Worrall** of Lancs for *Pile Driver*. The judges also decided to award a Special prize of a Domark goodie bag to **P J Fradley** of Yeovil in recognition of the extremely high standard of his entry. There were 21 runners-up prizes of Streetwise games to be distributed between entrants from both CRASH and ZZAP! These went to . . .

Marcel van Driel, 7206 BV Zutphen, Holland; Marcus Light, West Yorks, BD15 8LA; Andrew Sandham, Aberdeenshire, AB3 4HQ; Brian Burrell, Essex, CM15 0EW; Leo Martin/Stephen Bradshaw, Hove, BN3 6AA; Raymond Chan, East Sussex, BN4 2PP; Julian Stockoc, Levin, New Zealand; Howard Carlisle, Leeds, LS18 4HD; Lucian Paul Hoare, London, SE4 2DT; Iain Murrey, Fife, KY11 5AE; Khalid Jamil, London, NW2 6LA; Gary McDiarmid, Angus, DD7 6DS; Tim Eggleton, Milton Keynes, MK3 6PP; Elout de Kok, 7907 GE Hoogeveen, Holland; Ian West, Bucks, MK18 2PE; Simon E Critchley, Hull, HU14 3NN; Anthony Jarvis/Matthew Whitby, Essex, IG9 6AE; Timothy Hodges, Cambs, PE3 6YL; John Atkinson, Cumbria, CA15 7DD; Kevin Payne, Avon, BS18 2RZ; Stuart Thurston, Fernhill Heath, Worcester.

SIZZLING SHOOT 'EM UP

To celebrate the sizzling performance of their superb shoot 'em up, *Zynaps*, Hewson decided to offer a fantastic Lazer Tag Combat Kit and a copy of the game to the winner of this competition. What did you have to do? Easy, design a star system! Londoner **Richard Diston** came up with the 'Minter constellation' (pictured below) and thus walks off with the top prize. The 30 entrants who were deemed to have submitted the next best entries will each receive a copy of the game. They are . . .

K Spurdle, Essex, RM11 1JP; D Griffiths, Southampton, Hants; Lucas Whittaker, Dyfed, SA44 6LW; Mr A Healey, Lancs, BL3 4NE; Neeraj Shah, Herts, EN4 0HP; J Elvin, Herts, EN4 8JD; Anil Haji, London, E11 2NT; Jason Burgwin, Staffs, WS3 3DA; Stephen Rudd, Essex, CM12 9JL; Stephen A Graham, Cumbria, CA2 7QB; Christopher Cartwright, Cheshire, SK11 0EQ; Simon Bell, Worcs., DY10 3YU; Roland Clothier, Hampshire, SO1 4LN; Stephen Chester, East Sussex, BN25 4BZ; Graeme Hindshaw, Glos, GL11 4LP; Michael John Peel, Nr Northwich, Cheshire; Stephen Sands, Co Down, Northern Ireland; Paul Slumans, Sussex, BN4 4RD; David Collings, Yorkshire, HG3 2TR; Graham Royle, Manchester, M5 3HE; Karl Murray, Dublin 16, Ireland; Trevor Day, Essex, CO7 9NT; N Strecha, Middlesex, EN2 8LE; Mark Taylor, Gwent, NP6 6ED; Graeme McGee, London, 3LF; Neil Atherton, Cambs, PE18 6JF; Laurence Rugg, London, E2 0HU; Lee Barclay, Lancs, OL9 0AP; Christian Andersson, SF 22100 Mariehamn, Finland; C Polydorou, London, W5 1BB.



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2 ....
3 ....
4 ....
5 ....

I am also voting for the following piece of music:
(Commodore 64 ONLY)

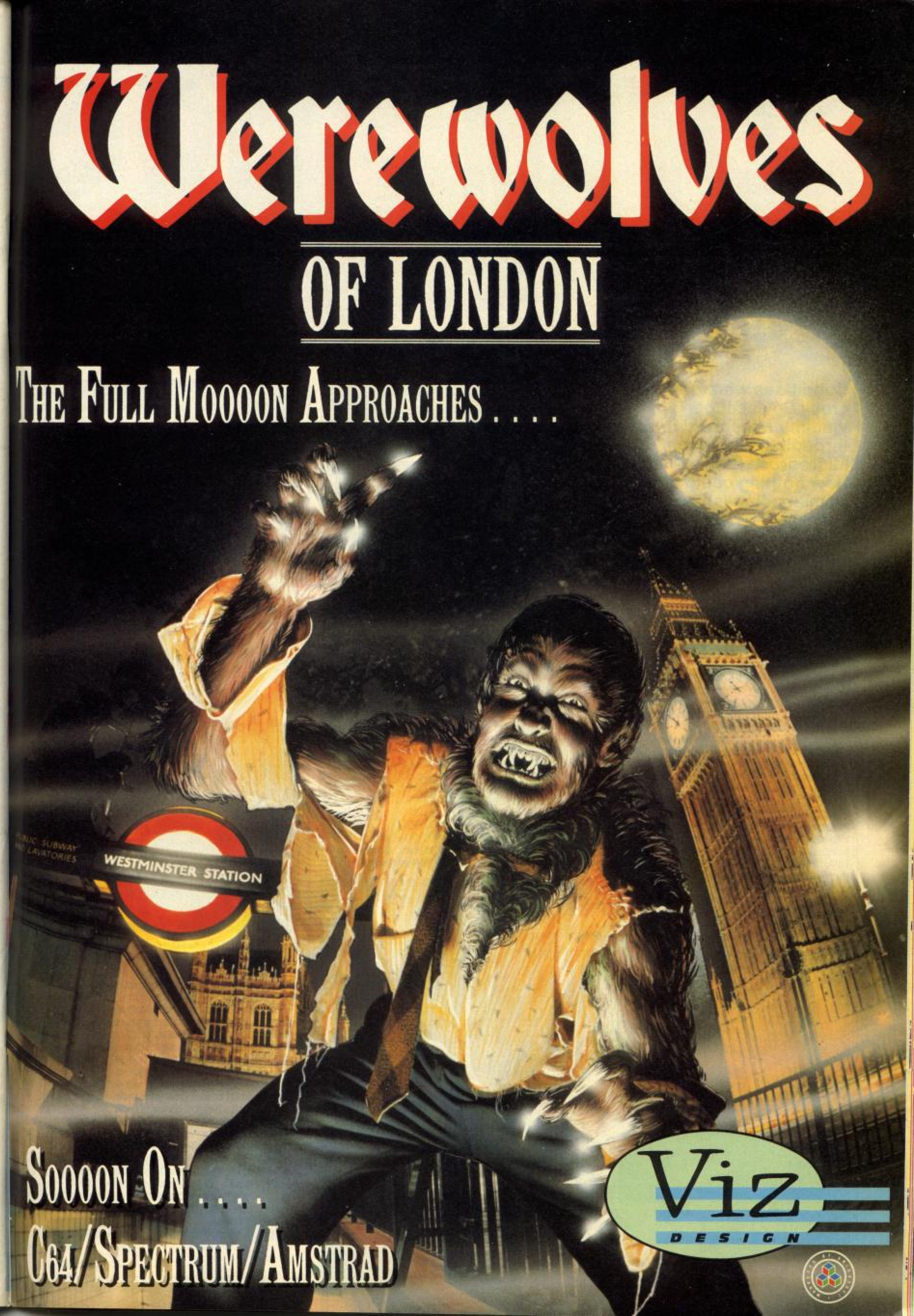
....

ZZAP! CHARTS, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB

CHART VOTING DRAW WINNERS

WINNER (£40 worth of software plus ZZAP! T-Shirt): Mr T Saxon, Swindon.

RUNNERS UP (ZZAP! T-Shirt and Cap): Stephen Wolfe, Glasgow; Wayne Smith, Wirral, Mreseyside; Stephen Atkinson, Oldham, Lancs; Gareth Rowlands, Sheffield.


Werewolves
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PUBLIC SUBWAY AND LAVATORIES
WESTMINSTER STATION
SOOOON ON . . . . .
C64/SPECTRUM/AMSTRAD
Viz
DESIGN

FROM RUSSIA

MINSON INFILTRATES THE MICROPROSE HQ

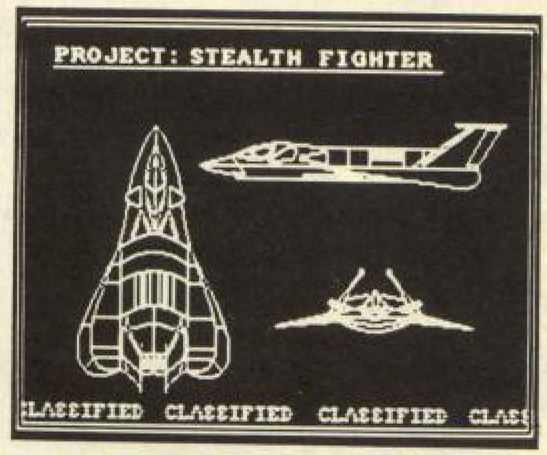
Conditions were perfect as crack Soviet super-spy Vladimir Minsonski broke through the infamous Microprose defence screen. Now nothing could stop him from accomplishing his mission . . . But wait! what's this? copies of Airborne Ranger and Project: Stealth Fighter . . . will their awesome addictive powers prevent him from escaping in time?

I received my orders the day before – infiltrate the Microprose headquarters and return with information on their latest releases. It was to be a quick in and out mission, performed for the greater glory of Mother Russia!

How clever to hide away in a sleepy Gloucestershire village, I thought. But how dumb to leave the offices unguarded while they went off on their decadent capitalist three hour business lunches.

And there, on the table was a disk! *Airborne Ranger* – crack commando activity behind enemy lines. Ho, ho, you can't fool me, Rambo! We too in the glorious Soviets can run and jump and crawl through the mud on our bellies. Still, better take a look or I may be crawling through the Siberian snow on mine.

Well, here we are choosing missions, ranging from knocking out the SAM base to rescuing hostages, and playing at a variety of



▸ The Top Secret Stealth Fighter loading screen

levels. Now, what shall it be – 'Wimp', or 'I'm So Tough That I Know I Won't Last 30 Seconds?'

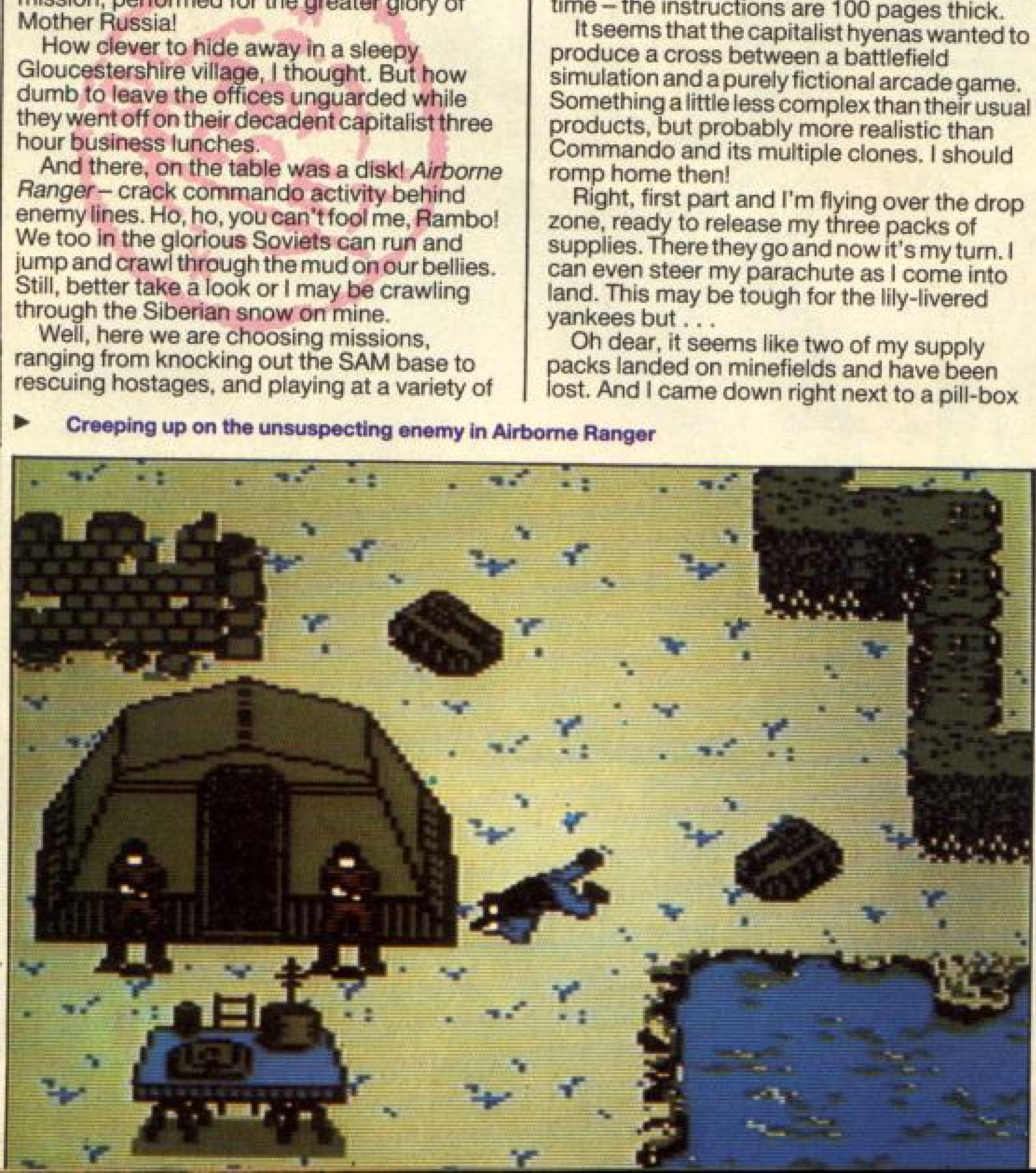
While the disk drive whirrs away I'll just take a look at this top secret manual. Good thing it's a Commodore because it could take some time – the instructions are 100 pages thick.

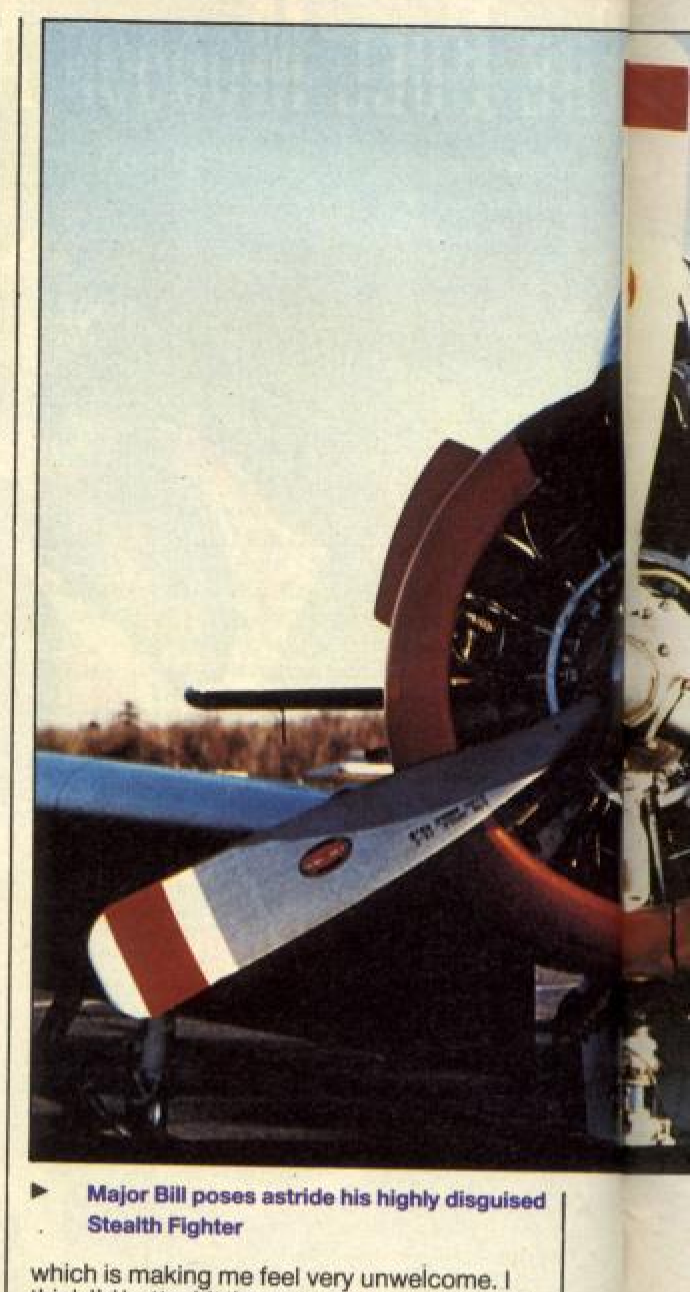
It seems that the capitalist hyenas wanted to produce a cross between a battlefield simulation and a purely fictional arcade game. Something a little less complex than their usual products, but probably more realistic than Commando and its multiple clones. I should romp home then!

Right, first part and I'm flying over the drop zone, ready to release my three packs of supplies. There they go and now it's my turn. I can even steer my parachute as I come into land. This may be tough for the lily-livered yankees but . . .

Oh dear, it seems like two of my supply packs landed on minefields and have been lost. And I came down right next to a pill-box

▸ Creeping up on the unsuspecting enemy in Airborne Ranger





▸ Major Bill poses astride his highly disguised Stealth Fighter

which is making me feel very unwelcome. I think I'd better hit the ground pretty quickskie!

Now to pick up my supplies, which include extra ammunition and some much-needed medical supplies. At this rate I'm going to need them. I'd better do something about those snipers . . . how about a grenade?

I pull the pin by pushing a function key and pressing fire, aiming with a small cursor which floats in front of me, complete with a shadow to indicate its height. Oops – it didn't work! Must be one of these super-strength defences they have. Let's try a rocket then. That did it – with devastating effect!

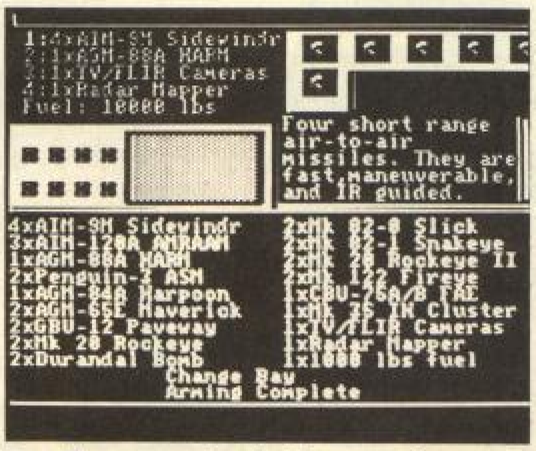
Now I'd better make myself scarce. A quick flip to the map screen tells me that I need to head North. Dig that whacky four way scroll. If only our boys back home could do this sort of thing . . . but the ZX8-ski-1 was never too hot on the graphics!

Right, I'm up and running now but I hear

Note: The above screenshots are not quite finished – and Microprose claim that the final versions will be even better!

A WITH LOVE





The armaments selection screen from Project: Stealth Fighter



Mission accomplished, and it's back to the mess to the sound of hearty congratulations

The final assault on the enemy base



footsteps. Lenin! I only just ate the dust in time (I love your Western idioms). There was a guy with a flame thrower, but I shot him. Quick – I see a ditch ahead and I think I'd better hide out for a while.

Two minefields and some barbed wire which needed blowing up, and now I've arrived at the enemy compound. I've blown open the door to the prison block. My comrades heads keep appearing as we wait for the helicopter, but the enemy keep coming up and shooting. Hang on – that must be the chopper!

Suddenly a little ladder appears and I run for it, but before the prisoners can make it, a sneaky sniper blows up the prison killing them all. Something tells me that I won't be getting the order of Lenin for this particular mission!

Hey, this is one groovy, fab game, Western daddioes! I'd love to play again only there isn't time. Still, I can only marvel that they plan to make it available on the Commodore, Spectrum and Amstrad pretty soon, and on the ST and Amiga some time in the future. In Russia we'd never let the kidniks play this sort of thing – we send them to Afghanistan and make them do it for real instead!

Right, now what's this disk? Let's load it up and see and . . . Rimsky-Korsakov! The loading screen says Top Secret! This is it! *Project: Stealth Fighter* – the simulation of the stealth plane that the Pentagon's top brass refuses to admit exists. The motto? Stay healthy – be stealthy!

Let my superiors sneer that it's just a computer game. They're forgetting who runs Microprose. Major Wild Bill Stealey is a Chief Advisor to the Joint Chiefs of Staff at the Pentagon, so if the company says that it reckons this is a fairly accurate simulation, it's good enough for me!

Right, let's choose a mission from the menus. I think I'll try a bombing raid in the Gulf (nothing like keeping things topical). I start on an aircraft carrier, all ready for take-off. I hear the jets roar and I'm away, turning and banking so that I fly over my own ship. It's in wire-frame 3D, but don't be surprised to find that it's filled in for the final version. What will they do next to keep their citizens happy?

As with all Microprose simulations there's quite a lot to learn at first, but a keyboard overlay helps. Anyhow, if they weren't so accurate they wouldn't be much use to us . . . and didn't my people send back a diplomatic bag full of Gunship when it first came out?

It's also a lot easier being an air-ace now than it was in the old days. These head-up displays are really something else, with their computer targetting for missiles and cannons. Of course we have them in Mother Russia as well – only ours are drawn on the windshield!

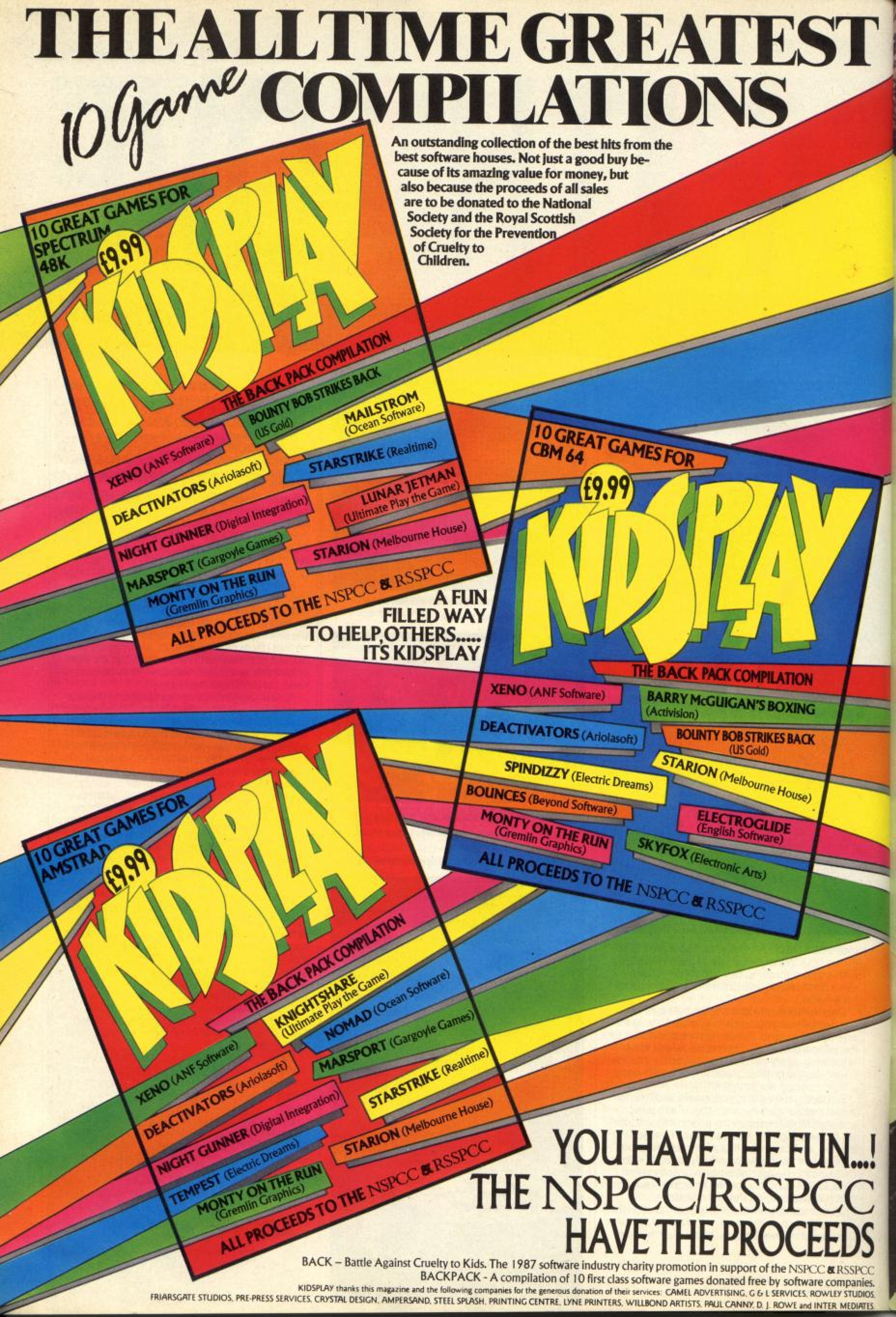
The most important of all these gauges is the stealth-meter. The secret of safe flying is to keep an eye on your emissions – which isn't easy on a diet of cabbage and potatoes – and stay below radar range.

You have to be vigilant too, or you'll end up ejecting . . . and instead of winning medals and celebrating in the officers mess, you'll just get a screen that shows you as a solitary figure, sitting morosely at the bar.

Did I say stay vigilant? I didn't notice that it was past closing time and they're all back from the pub. Something tells me that Commanding Officer Stewart Bell doesn't take to spies. In fact he's about to threaten me, but I'll never talk. I am a highly trained Russian intelligence operative and . . .

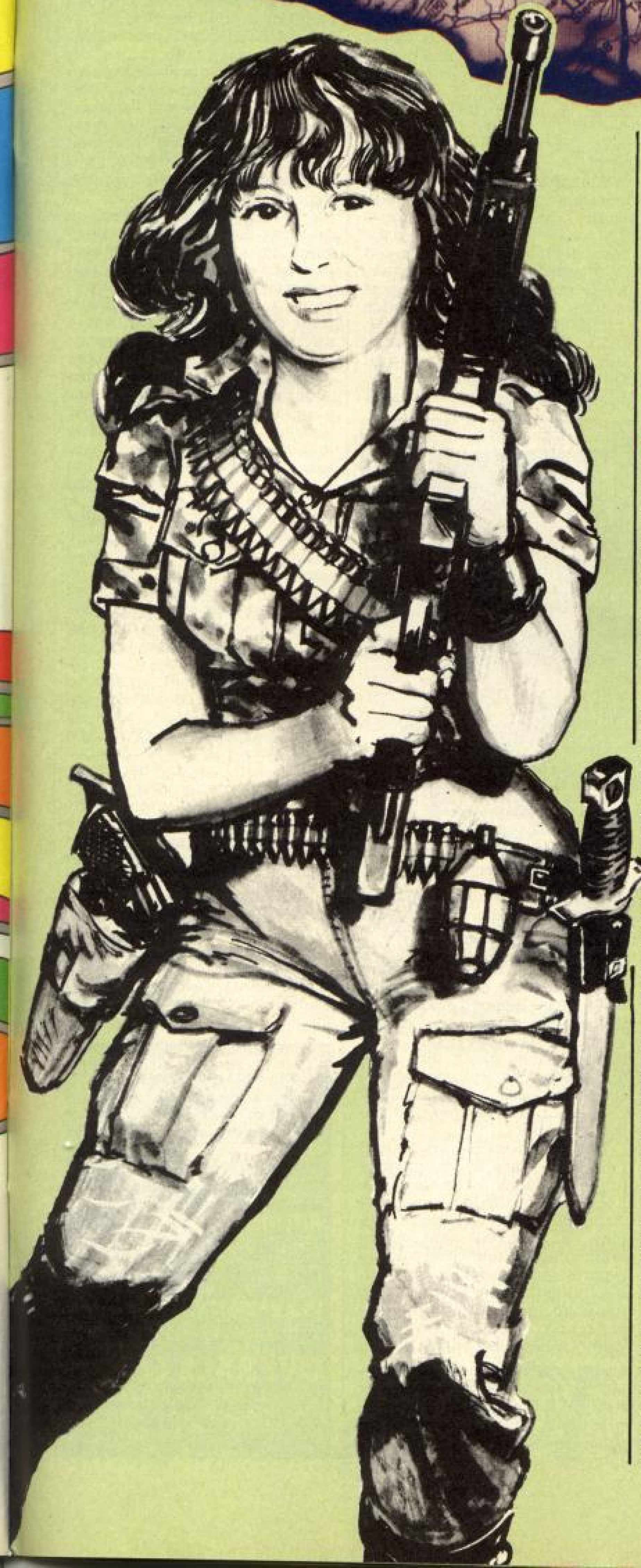
Yes, I'll defect! Anything rather than sending me up for a flight with Major Bill at the controls – even if it is only in the dreaded Gunship Link Flight Training Simulator as seen at the PCW show.

Okay, they may have beaten me, but I'd advise all other good comrades to get out and see these products as soon as they arrive at your local drop-off point. Both games should be available right now, priced at £14.95 for the cassette version and £19.95 for those of you decadent pigs who can afford a disk drive. As for me it's back to the computer before I'm deported . . . now which do I fancy, flying or crawling on my belly?


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MANOEUVRES

With Philippa Irving



SUN, SEA AND STRATEGY

There doesn't seem to have been too many exciting wargames released over the summer – either for the Commodore or the Spectrum. I wonder if the software house's marketing men are using the right brand of logic in timing their releases. I assume that things have been slow over the summer because software companies deem it sensible that the nation's youthful game-buying population are out enjoying the fine weather (or have fled the country in search of fine weather), and it is imagined that when the nights draw in the consumers will turn once again to the computer as a means of entertainment . . . almost like a good book in front of the fire.

There might be a certain reality in the inverted logic of student life – that the more there is to do the more time gets spent on irrelevant activities like flying bombing missions to Ploesti or re-mobilising D-Day – but I think the assumption that computer-minded schoolchildren abandon their computers over the holidays is wrong. In some ways computer gaming is a compulsive occupation. With school out of the way for a few weeks, there's nothing to get in the way of 16 continuous hours in front of the screen. The fact that the weather outside is nice and hot is an irrelevance to be screened out of the room by closed curtains because the sun shines on the television. Family holidays are a desolate computerless nuisance.

It seems to me that the software houses ought to concentrate their releases over the holiday period. This is a time when schoolchildren are also more likely to have money, generated by gainful holiday employment. But as usual, I expect there will be a cluster of new games coming up in time for the Christmas market. Now the Christmas break really is a time when schoolchildren have got other things to do with their spare time. There are so many interesting programmes on television for instance.

The undoubted power of a computer game to be so all-absorbing is certainly alarming to anyone who worries about the intellectual health of the nation's youth. Although it isn't immediately clear why computer gaming should be seen as a less valid occupation than reading a book or watching a play. I think it's true that we have that feeling. Part of it is the compulsive nature of some games. Books might be compelling, but it's rare to read for seven hours solid without feeling strained. Plays and other dramatic entertainments are specially timed to last for only a couple of hours. Computer games can swallow up hours on end without causing the player any mental fatigue.

It's all to do with the human mind's need to be stimulated. Computer games – particularly the fast and simple type – provide a continuous high level of stimulation. They can be what I call 'junk food for the mind' – strong in flavour, low in nutritional content. The computer is interactive too, which is probably its greatest addictive factor. It's impossible to be lonely while involved in a computer game.

Strategy games are only slightly different. They provide interaction without the nuisance of a complicated human presence, and they simplify reality to a manageable level. The fact that they require a thoughtful input from the player is something which makes them even more likely to be played for long periods at a time.

I for one never was convinced by the 'lovely sunshine' argument, long before I became a computer convert. But I think we ought to be aware of the dangers of letting computer games be an easy substitute for all other intellectual activity.

THE ARMAGEDDON MAN

Martech, £12.95 cass, £14.95 disk

Both of the games reviewed in this month's issue take a similar sort of concept as the basis of their gameplay. The player is put in an omniscent position, more or less holding the fate of Earth in the not too distant future in his hands. In *Armageddon Man*, from a software company which has a reputation for producing classy and unusual strategy games, this idea is taken to its extreme. The player has just landed what must surely be the most uncoveted job in history. The 'Armageddon Man' of the title has been given the task of co-ordinating the satellite network above Earth, acting as a sort of super-diplomat to negotiate continuing peace between the world's collection of paranoid and nuke-happy superpowers.

It's quite obvious that this scenario is more than a little improbable, but that isn't a fair criticism of it as a game – at least it wouldn't be if *Armageddon Man* didn't attempt to be so sophisticated, subtle and politically realistic that the game itself vanishes into a web of open-ended diplomacy. In fact *Armageddon Man* falls into the familiar fatal trap that always lies under the feet of designers of 'pure' strategy games; the player has lots of basically simple decisions to make, which affect the mass of events in some way, but which a) don't give the player enough control over what happens and b) don't give the player enough to do. Pure strategy games can be designed around a structure of simple decision making, but can still make the player feel that his participation directly and visibly affects the outcome. The best strategy games of this kind can be very addictive, and ironically they usually have a pretty simple 'storyline'.

The storyline of *Armageddon Man* is ambitious in contrast to one of the classics of the genre like *Football Manager*. The superpowers of the world do not appear to combine in any broad alliances, which is essential for the gameplay but unrealistic if the scenario is really trying to project current trends 50 years forward, and are all more or less suspicious of each other. Most of them have nuclear capability and are quite ready to discharge a few missiles at nations they dislike. In the role of Supreme Commander of the satellite defence and espionage network the player has four aims. He has to learn to get on well with individual countries, promote relationships between countries, and make sure that the economic and military balance is maintained. The game is supposed to simulate a computer system set up to make the job of communication easier. If I were inclined to take that literally, the first thing I would do as Supreme Commander would be to fire the programmer.

The screen display shows a finely-etched map of the world – which is largely for display purposes only – and a collection of the indispensible icons which allow the player access to the various functions. Via these icons, the player can position spy satellites and what amount to SDI satellites over the world map. He or she can also check the level of food, technological and military resources currently at the disposal of each country, can move the one UNN troop unite about the world, can receive and send hate letters, and can attempt to intercept the world's radio transmissions.

Putting defence satellites over countries where trouble is anticipated is a good idea, because they can reduce the severity of a nuclear attack if one comes. Spy satellites can let the player know if any countries are deploying extra troops in secret, and also what the country under surveillance thinks of any other power. Not that this is under the player's control; reports from the spy satellites flash up at random. If a country notices it's being spied upon it tends to object, and I imagine you go down in its estimation by a few points. If a country doesn't have a good relationship with the player, it is more likely to ignore requests from the controller to do anything from reducing its number of nuclear warheads to holding peace talks with an aggressor.

In addition to the spy satellites, which rarely seem to come up with anything useful anyway, the player can attempt

I refuse to believe that the most efficient way to gain to find out what's going on in the world by intercepting radio transmissions. Quite a lot of thought has gone into the design of the equipment which enables the player to do this. You can choose to let the computer scan rapidly between certain wavebands or just listen for transmissions on or near a likely frequency. The first option gives a greater chance of picking something up, but it will be in code. A clever unscrambling device, which involves switching on and off a bank of six filters until you find the right combination, allows the message to come through clearly. The unfortunate thing is that once the messages have been deciphered they turn out to be most inane and repetitive. Japan gives preferential import factors to Australia, America complains of missing diplomats, and the Islamic Alliance announces that its opinion of Europe Unite is 'average'.

information about the relations between countries is to act like an amateur radio ham. I don't need to put a spy satellite in the air to find out that Iran's view of Iraq is unfavourable. Willing suspension of disbelief is as necessary when playing a computer game as when watching a play, but self-evident absurdities like this don't help the process, and a scenario which has realistic pretension makes them all too conspicuous.



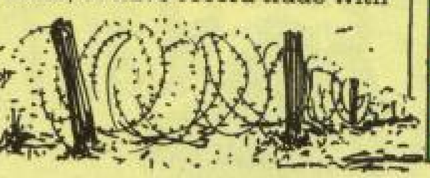
► Listening in on secret discussions between the superpowers with a high-tech radio receiver

The game is played in real time, but there is no sense of urgency about it. In fact the background tune (a fine piece of Commodore music) gives the play a relaxed and jazzy atmosphere. From time to time reports appear out of thin air, informing that the Black African Republic and Argentina are arranging cultural exchange visits, or have record trade with each other, or have launched a conventional attack on each other. Usually the player is given the opportunity to respond immediately, by supporting or criticising or remaining neutral.

If two countries look like they might be warming up for a fight, you can ask for talks which may or may not take place. A beautiful plastic coated map and vinyl friction stickers provided with the game are used to keep track of relationships that seem to be developing between countries. In theory this is an excellent idea. In practice, it is impractical. The amount of information the program presents is too much to keep track of, and every time you pause to re-arrange a sticker on the map a few more seconds of game time have gone. In any case, there is no real sense that anything the player says or does makes much difference in the end. Canada may decide to nuke Australia – and this has happened to me – without warning. Once a country has launched a nuclear attack there is nothing the player can do but watch pin-point missiles flying across the world map and hope that one of the defence satellite catches some of them. Although rules drop dark hints about escalation, it doesn't seem to happen. Countries chuck missiles at each other in glorious isolation, and the most dramatic thing that can happen is their mutual annihilation.

Success is not really a possibility; the object of the game is to stave off failure as long as possible. Each nuclear war raises the world radiation level, and once that level reaches a point at which life on Earth has become untenable the game is over. At the end of each game year the player is offered an assessment of his performance based on the radiation level, which is almost inevitably worse than before.

Despite its good physical components, and its classy presentation, this is a muddled and slender game which doesn't offer strategists any satisfying challenge.



PRESENTATION 90%
Smooth appearance, high-quality music, and a lot of little vinyl flags to play with.

GRAPHICS 80%
Comprehensive and well-written

AUTHENTICITY 55%
The power groupings are quite convincing – the scenario itself is unrealistic.

PLAYABILITY 70%
Very easy to play, quickly dull.

OVERALL 65%
Disappointing, for a game with an original idea and imaginative presentation.

HIGH FRONTIER

Activision, £9.99 cass, £14.99 disk

Apparently it was during the Vietnam War that the people of America first became thoroughly acquainted with the linguistic issue-dodging of the government. Euphemisms were used to make unpalatable things, like the bombing of peasant farms, sound scientific and inoffensive. Blurring an issue with long words has since become a hallmark of American administration, and that's why the anti-missile satellite defence system is solemnly called the Strategic Defence Initiative. In any case a computer game calling itself 'Star Wars' would probably get into trouble with George Lucas anyway.

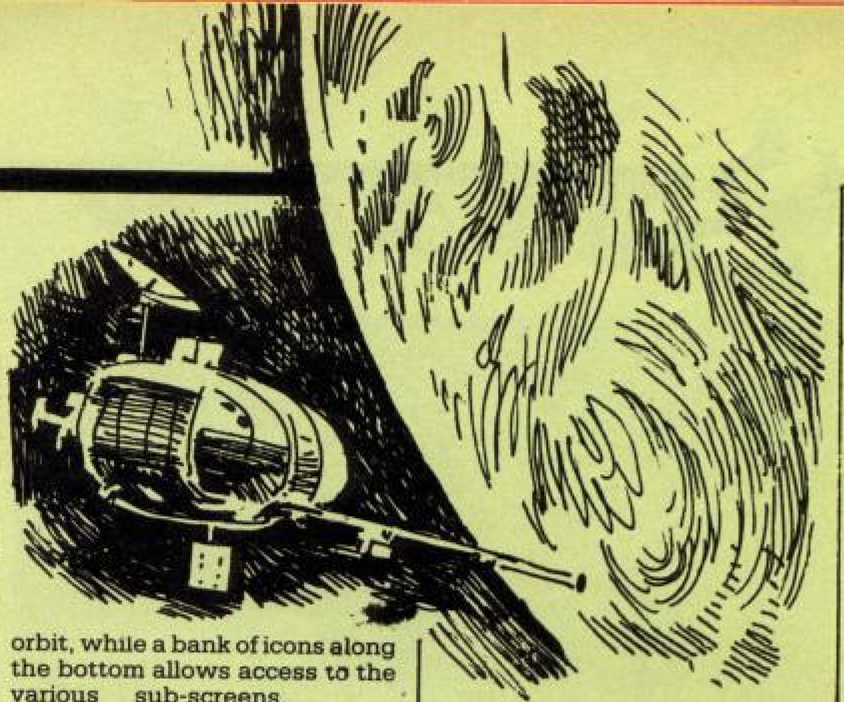
High Frontier is available on cassette and disk, though nothing is to be gained by owning the disk version as the two are identical. The blurb on the back of the inlay tries to make it sound like an exciting action-packed game, but the brief introduction in the tortuous rulebook gives a more accurate indication of its nature: 'the player is in charge of the development and actual use of the SDI system.' This is the only game I've come across which turns funding and manning scientific research into an addictive pastime, and despite its slick Activision packaging and presentation it is very much a strategy game of the traditional, decision-making sort.

The Strategic Defence Initiative, or Star Wars as the Press and Mr Gorbachov call it, is basically a good idea. However, as far as I can gather It doesn't really exist at the moment and seems to be more of a bargaining tool at disarmament conferences than anything else. If it did exist, it would be a system of satellites ranged around Earth which would, in the event of a Soviet nuclear attack, attempt to shoot down missiles before they reached their targets. *High Frontier* attempts topicality at the cost of making two large and decidedly dubious assumptions about the real world; that it is possible to develop one or even several workable SDI systems, and that a Soviet missile attack is imminent and inevitable.

Although the objective of SDI is entirely salutory and definitely non-aggressive, there is something about the slick reality of this game that makes me uneasy. I've said several times now both in ZZAP! and CRASH that the only kind of wargames I object to on moral grounds are those that force the player to take sides, and in particular those that foster the idea that the Soviet Union is on the brink of attacking us. It's not that I don't think that people who play strategy games can't tell the difference between fantasy and reality, it's just that we absorb cultural assumptions without realising it and I'm sure that a game which focuses the mind of a young teenager so sharply on defending the world against the Big Bad Russians can't be a very peace-provoking thing.

The game opens with an options selection screen, which allows the player to choose between three difficulty levels and three types of American and Soviet leaders. The leaders can be hawks, realists or doves. I suspect that 'realist' is another insidious American euphemism, and 'hawk' and 'dove' are self-explanatory. Although I've tried several different combinations I'm not sure which makes things easier for the player; if you choose to have a 'hawk' for an American president you certainly seem to get more money to spend on developing weapon systems, and I assume that a Soviet 'dove' staves off the inevitable bombardment a little longer. There is little exposure to the mechanism of escalation, apart from the regular token and unconvincing menace reports, which tell the player in a random and contrived manner that the Russians are playing wargames or deploying extra units. But one of the major elements in the gameplay is that nuclear war is inevitable and is coming along sooner or later, so the player has no power to do anything about it.

Once the parameters have been set, the game goes into its main screen. It's driven by a complicated tree of icons, which look indecipherable on first loading. Fortunately all the symbols are explained at length in the rulebook, with the help of numbered diagrams. The borders of the main screen show the number and type of satellites in

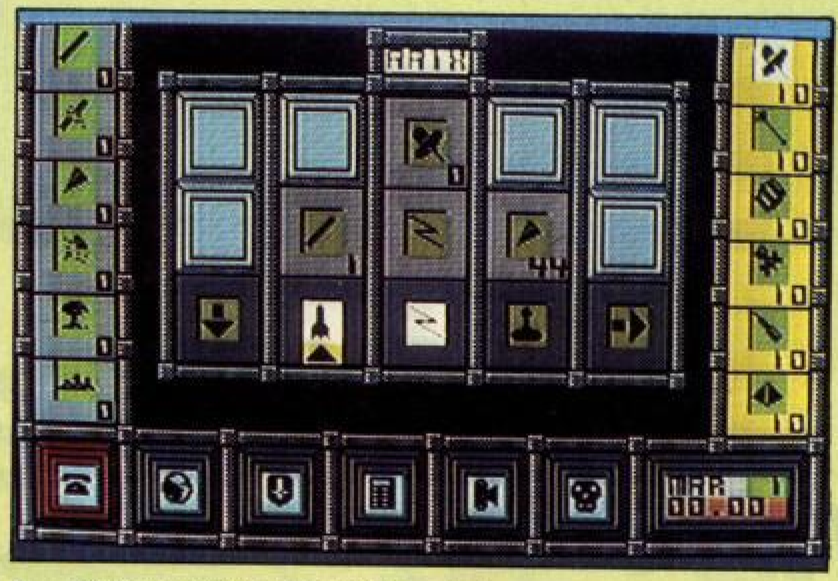


orbit, while a bank of icons along the bottom allows access to the various sub-screens.

One of the icons sets time rolling. A useful feature of the game's design, and one of its strengths, is that time is frozen unless the player decides otherwise. There is none of the frantic absurdity of the real time strategy game, when manual dexterity becomes almost as important as it is in an arcade game.

The most important screen allows the player to build his own SDI system. There are six types of systems proposed, all with their own particular strengths and weaknesses. These are detailed, though not in a very conspicuous place, in the rulebook. Research projects require funding and manning, and the player only has so much of each resource to spend on the system of his choice. System development is measured in project stages, with each stage requiring a specified amount of each resource. The player has to keep up with these demands or the project will start to founder. Some systems seem to cost more and take longer to develop than others.

This procedure is curiously fascinating. Project costs vary, and completion times vary, and the amount of money which the President sees fit to grant for each stage is unpredictable; there is a great sense of satisfaction in seeing a lengthy and costly project get off the ground. It's difficult to develop and launch more than three systems in the time available, and the hope of spreading my resources more economically the next time encouraged me to press the fire button for another game.



► **The icon system for the satellite control menu**

Once the system is underway, you can start to launch it in stages of ten satellites at a time. Another icon controls this and the arming and disarming of systems. Launches can fail, which seems to leave you with fewer units in the air, and neglecting to pay a completed system's maintenance costs causes it to start falling out of the sky.

The game closes with a detailed evaluation of the damage done by each system, so that the player can assess their effectiveness in future attempts.

This gives the impression of being a reasonably sophisticated and well-researched simulation of something that it is silly to think of simulating properly. In a jumbled and haphazard way the rulebook gives a lot of detail about all of the possible weapon systems, and the gruesome details of the mechanism of a missile attack is analysed; this complexity doesn't seem to surface in the game, which is governed by simpler considerations. The presentation is immaculate and each game is fast and involving, but there's nothing to provide long-term interest. This isn't a criticism, in this instance. It doesn't try to be other than a short, neat entertainment, and it succeeds as that. I'm reminded of *Theatre Europe*; a piece of software which is more of an experience than a game.

PRESENTATION 88%
An extremely classy on-screen appearance, and an unusually well thought-out use of icons.

GRAPHICS 85%
Highly representational, clear and attractive.

RULES 65%
Curiously confusing – everything is explained somewhere . . . however, finding it is the difficulty.

AUTHENTICITY 70%
A certain atmosphere is created by the ending, but as a simulation it's very abstract.

PLAYABILITY 80%
If you're into funding scientific research . . . and the might persuade you to find it interesting.

OVERALL 74%
Good for what it is – but don't expect to be playing it in six month's time.



Now that the school holidays are over and the university vacations are drawing to a close, I expect to see a proportionate increase in correspondence. It is a well-known fact of life that the prospect of studying – whether it's for school or college – encourages all students to find something else to do instead. If you have any thoughts about the strategy and wargames you play into the early hours because of an essay due the next day, try to find time to jot them down and send them into 'Despatches'.

RING IN THE OLD

Dear Philippa,
Glad to see your column is now a regular feature in ZZAP! Will you be reviewing any of the older strategy games? Most of the games I have bought in the past on cassette have been very disappointing but there seems to be quite a large range of imported software on disk. I recently purchased *Carriers of War*, an 'old' game, but much better than most computer wargames I've tried. As most of these disks cost between £25 – £30, a review would be a great help in deciding what to buy. Anyway, I hope your column expands in the future.

Ray Norton, Wallsend.

Dear Philippa,
I would be very grateful if you would give me some help.

I have just bought a C64 with 1541 drive from a friend and I am having some difficulty in choosing a good wargame. I have only just started to read ZZAP! and thus I have not seen many reviews. The cost of good software is so high that a wrong choice would be awful. I know from my experience as a boardgamer that one cannot judge the merits of a wargame from a quick look in a shop.

I am a great fan of *Squad Leader* by Avalon Hill and I am looking for a game of the same scale (individual vehicles and units of 6-12 men) and set in that period (WWII) or later.

I would be eternally grateful if you would point me in the right direction.

Simon Harrington, Blackburn.

The prohibitive cost of American imported disk games is in quite a different league from the artificial price of domestic software. I have seen SSI's Warship selling in Virgin for £29.95. Nicely packaged though American imports tend to be, and good though some of these games are, their price is unjustifiable by any standards. I can quite understand that anyone would be wary about forking out for one without being sure about the game in advance.

Unfortunately, I can only review what the software houses send me, and Sean Masterson didn't exactly leave an extensive library of old games behind him when he departed. My first-hand knowledge of what's available for disk-owners is limited to what I've seen so far in my brief tenure. On the strength of that, I can enthusiastically recommend two games which might not be to Simon's taste. Shard of Spring is a wonderfully paced and compelling game which kept me playing long after I wrote its review. The unexcitingly titled B-24 Flight Simulator is a reconstruction of a particular WWII bombing mission, and is true small-scale wargaming at its most absorbing.

PI



S N Hardy from Wales (in Sheffield) claims the honour of being the first person to send me some strategy tips. Even if his letter was addressed to Sean! He has the following advice for players of *Johnny Reb II*.

Three inch 'Rodman' cannons are amongst the most effective, as they inflict severe damage on the enemy from both long and short range. Enemy cannons should be dealt with by friendly cannons because they can attack from a distance, and (if possible) infantry and cavalry should be shielded from the crossfire by houses and fortresses.

It's worth saving up some units to charge the enemy with when you think he's weakening – Cavalry are good for this. To deal with enemy charges, form your units into a 'wall' and fire continuously.

Because they depend on them for ammunition, supply wagons must be defended at all costs and kept close to your most important units. Try to take out enemy supply wagons as soon as possible.

Points are awarded for ground held, so advance at every opportunity

Pressing the 'G' key reveals a secret map of all unit positions and key landscape features. It can be scrolled in all directions and it pauses the game. Return to play be pressing fire or the space bar.

Last month I printed some basic tips for one of my own favourites, *Shard of Spring*. This month I'll conclude with more advanced secrets from Ymros.

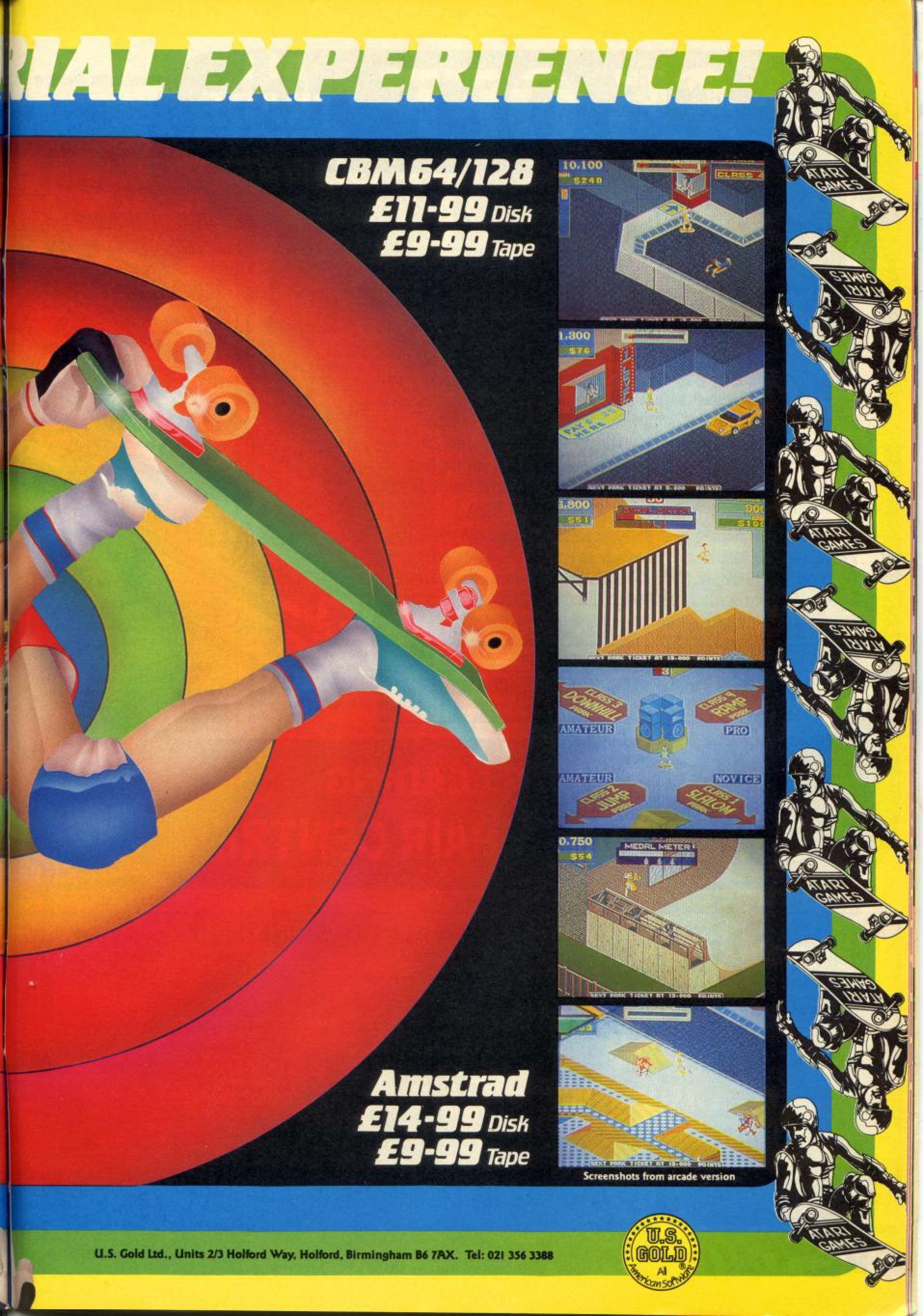
The island extends about 110 'steps' Eastward, which means that if you map it block by block on one millimetre square paper it will more or less fit onto one page. This is worth doing if you're serious about completing the game – by daylight the screen shows nine blocks by nine blocks, so map a screenful at a time.

Islanda lies not far South of Athe, and the entrance to the kingdom is instantly recognisable. Beware . . . the wandering monsters here are much tougher than usual, but the rewards are higher. The names of the four Moonglow brothers are Lothian, Vandiguard, Lothian and Cercion.

Siriadne's castle Ralinth is locked in a lava lake near the Southeast corner of Ymros. The only way in is via the scenic route through the Castle of the Gatekeeper, which is on a peninsula directly East of the lava lake. A teleport maze leads to a room with four doors – the door on the bottom left takes your party to a distant island equipped with a town and a dungeon. The town boasts both a Fighter's and Wizard's guild, and the dungeon is the back door to Ralinth.

If anyone can tell me how to get into Siriadne's castle, I'd be very grateful . . .





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ENLIGHTENMENT – DRUID II

Firebird, £8.95 cass, £12.95 disk, joystick only

One hundred and three years after his expulsion from the land of Belorn, Acamantor the dark mage has returned. Once again Druid Hasrinaxx takes up the fight against the demon prince, travelling to Acamantor's tower to vanquish the nefarious necromancer forever.

Hasrinaxx begins his quest near the village of Ishmar and traverses nine multi-directionally scrolling lands plus five levels of the Acamantor's tower before his quest is completed. Along every step of the way, hordes of the dark mage's lackeys attack in an attempt to stop the good Druid reaching his goal.

There are 25 different spells located throughout the land, and these are picked up and used against the swarming enemy, although the adversaries have retaliatory powers which make the Druid's life difficult. Some spells are ineffective on certain creatures, so it's a case of working out which spell to shoot at what creature.

If things become particularly tough, Hasrinaxx has the option to create an elemental to help influence the battle. This large and lumbering creature is either controlled by another player, or by inputting preset commands through the keyboard. It protects Hasrinaxx by stomping any attackers, although with each enemy crushed, the elemental loses some of it's magical powers. It eventually disappears from whence it came when all its powers have been sapped.

The majority of the screen is taken up by the scrolling display which depicts the Druid in his wode robe as he battles across the land. A panel below shows the Druid's inventory, any incoming messages and the status and type of Elemental currently in use. An electrical indicator shows the Druid's current charge of power bolts, and to the right of this are eight windows indicating which spell is currently ready for use. A green rating bar below the main panel grows as the mission progresses and is a good guide to how well the Druid is fairing. An energy icon to the right of the main screen depicts Hasrinaxx's constitution – depleted when an adversary touches the Druid or by walking through fire or water.

When the Druid's energy is lost, his efforts are rated on how much of the quest was solved. Orc Breath is the lowest rating, and Overlord is awarded when Acamantor is finally destroyed.



Here it is! The continuing story of everyone's favourite Druid and his loveable sidekick elemental. After many years in retirement the old mage returns to find the world overrun with many nasty creatures – so what does he do? He dons his cloak and favourite pointy hat and provides us with some great entertainment as he saves the world, again. It takes a bit of practise to get going, but once you do there's much fun to be had. Druid II **is a very playable sequel to an equally playable original game – magic!**



The sequel to the successful Druid **has certainly been a long time coming, but it has definitely been worth the wait. The gameplay is basically the same as the first, but this time around there are 25 spells to master and 15 different levels to battle through – as well as a load of new adversaries to contend with. There's certainly plenty of depth, and even those who've played the original should should have their work cut out trying to work out what to do at the right time. Although** Druid II **is another in a long line of** Gauntlet **clones, it's one of the best you're likely to see on the Commodore – go for it.**



Battling through a series of anti-social landscapes armed with an arsenal of up to 25 spells to throw at the demonic inhabitants is certainly the recipe for a spell of magic mayhem. The blue Druid smoothly struts about the land dishing out anti-evil spells on the locals like there's no tomorrow – which would probably be the case if Acamantor has his way. Moody melodies coupled with unearthly sound effects add to the atmosphere. There's plenty of depth in the action, and budding Overlords should be kept busy for quite some time. Conjure up the readies and buy it now!



► **A scrolling landscape, an information panel and a druid, too. Enlightened?**



► **Being no fan of giant arachnids, Hasrinaxx makes like little miss Muffet and legs it.**

PRESENTATION 87%
Great one or two player option, and plenty of useful on-screen info.

GRAPHICS 84%
The sprites are a little chubby, but the backdrops are great.

SOUND 76%
Atmospheric tune and spot effects.

HOOKABILITY 83%
A hostile environment results in a lot of short games, but the action is enjoyable nonetheless.

LASTABILITY 82%
A large scrolling map to battle through and a whole army of creatures to contend with.

OVERALL 85%
An entertaining and worthy sequel to *Druid*.

ZZAP! TEST SIZZLER

QUEDEX

Thalamus, £9.95 cass, £14.95 disk, joystick or keys

● **Embark on the quest for ultimate dexterity with Thalamus' latest sizzler**

Stavros Fasoulas' third program isn't, as one might expect, a horizontally scrolling shoot 'em up. No, *Quedex* is a far departure from those, and involves absolutely no shooting at all – but plenty of scrolling in all directions.

The game revolves around the player's attempts to guide a metal ball across a small landscape or 'plane' to the 'goal area' (effectively the exit) within an allotted time. This task is made considerably more difficult by the addition of hazards and features which must be negotiated successfully.

There are ten planes – each has an individual decor and requires a different playing approach. They may be played in any sequence, either by setting the order of play beforehand or by simply accessing each plane from the numeric keys 1-0. If the current plane is proving too difficult, another may be started, again simply by the press of a numbered key.

For the inquisitive, a brief resumé of the ten planes follows:

PLANE 1: Consists of a set of five sub-planes, each with simple aims that allow the player to recognise features and practice the style of control used throughout the other planes. This plane becomes increasingly difficult to complete if attempted later in the game.

PLANE 2: A multi-directionally scrolling maze is negotiated using teleport pads and by collecting keys to open doorways.

PLANE 3: Find the four hidden amulets to make the 'goal' appear. Teleports, deadly electric seas and hidden walls appear in abundance to disorientate and confuse!

PLANE 4: A downhill race against the clock, with movement being restricted to right and left. Avoid the electric seas and blocks, collision with which removes vital seconds from the timer.

PLANE 5: Moving the ball from tile to tile alters their colour from patterned to plain and vice versa. The plane is completed only when all the available tiles are patterned.

PLANE 6: Collect the visible tokens for extra jumps and the invisible tokens for unknown effects. Negotiate the plane by riding through pipes and avoiding skulls – which prematurely end the game.

PLANE 7: Unlike the other planes, once entered this one must be completed before leaving. The player guides the ball around pathways, collecting extra time units. Failing to keep to the path means that the ball touches the goal surface and leaves the plane – and wastes precious seconds!

PLANE 8: A really swift one, this. Collect the four keys to open one of the doors to the goal. Speed is of the essence since the floor dissolves rather quickly . . .

PLANE 9: One for those with destructive tendencies. Collect crosses to gain extra speed. The ball turns blue and can destroy blocks which bar the way.

PLANE 10: Negotiate a series of suspended stepping stones to reach the goal. Plinths of differing grey shades hang at varying heights, and jumping from one to another can only be accomplished safely if the height difference is one unit. Reach the goal as quickly as possible, but be wary of conveyor belts and the all-pervading chasm!

After the successful completion of a plane, a bonus plane appears taking the form of a 'Simon' game. Several directions are displayed from a central square, and the player repeats them using the joystick, guiding the ball to the required square. Achieving this is rewarded with a suitable bonus score.



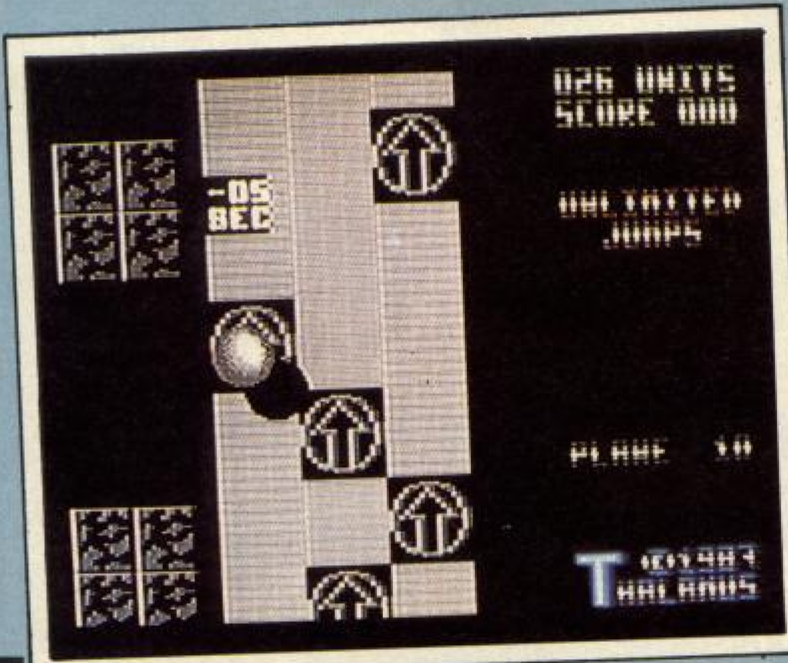
A word of warning: make sure that you've got a couple of spare hours before you embark on the quest for ultimate dexterity. From the very first go, Quedex grabs you by the joystick and doesn't let go – it's one of those infuriatingly addictive games that demands constant attention. The graphics are gorgeous, the gameplay truly dextral and presentation first-class. The thought that has gone into the game's design is admirable – Quedex is beautifully designed, highly original and wholeheartedly recommended to anyone who thinks they can stand the pace!



I never realised how bad I was at using a joystick until I played this one – some of the levels are so difficult! What am I talking about? I couldn't even negotiate the practice level with any degree of competence. Stavros has also managed to instil some of his own quirky humour in the gameplay – like a level where you have to search for hidden keys which will only open specific doors . . . aaaargh! I'm a long way off from ultimate dexterity, I think, but maybe with a little more practice . . .



As with the two previous Thalamus games, the presentation here is superb – the silky smooth scrolling, gorgeous graphics and clever touches put this head and shoulders above most of the rest of mainstream software. Almost every plane is a delight to watch and play, and not one of them looks as if it was an afterthought. My personal favourites are plane six for graphics (ridiculously good) and plane nine because I can finish it! You may well buy several games this month, but I think you'll be playing Quedex long after all the others have been relegated to the cupboard. I'd already like to see a Quedex II – or the ability to load different planes into this one. How about it Thalamus?



PRESENTATION 95%
Superb. Includes an informative demo and plenty of thoughtful user-friendly touches.

GRAPHICS 94%
The use of colour and shading is second-to-none, and the end result has tremendous depth and feel.

SOUND 79%
A decent title tune blasts out, and the sound effects are more than adequate.

HOOKABILITY 92%
As soon as you pick up the joystick, a challenge is laid down which is not easily ignored.

LASTABILITY 87%
The ten planes should provide most potential purchasers with a new pastime for the months ahead.

OVERALL 92%
An original, beautifully designed and superbly implemented puzzle package.

'BOUNCY – BOUNCY'

IN THE LAND OF THE BLIND THE ONE EYE'D MAN IS KING

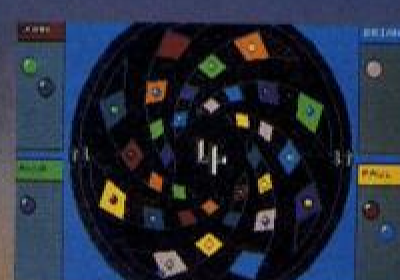
"More challenging and complex than Chess"

(Lee Rodwell – The Times, September 1987)





Actual Atari ST screen shots



Graphics vary according to format

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CHEAP AND CHEERFUL

ZZAP!'s monthly round-up of budget software

This month Julian won the toss – so Steve ended up reviewing the budget games. So tell us Mr Jarratt . . . what is worth parting with a couple of quid for this month?

JOE BLADE
Players, £1.99

When six World leaders have been captured by the deadly Crax Bloodfinger and are held ransom for 30 billion dollars, who do you send in? Joe Blade – that's who!

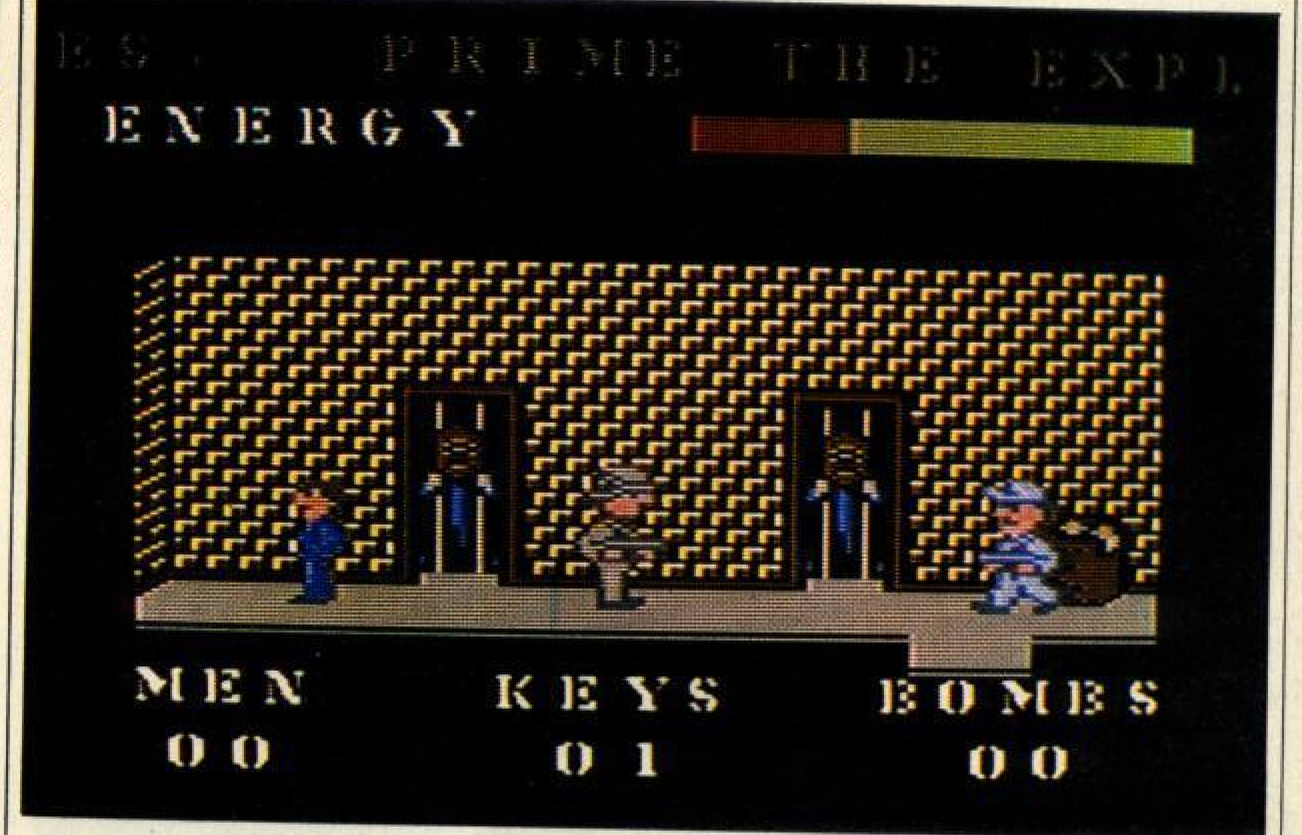
Joe has to infiltrate Bloodfinger's HQ and retrieve the hostages from the terrorists' grip. The stronghold is full Bloodfinger's armed troops – to make matters worse, there are six booby-trapped devices that must be found and activated, thus allowing only 20 minutes for completion of the mission. To set the explosives, the letters A B C D and E must be rearranged into their correct sequence within a time limit – an infrequent, but enjoyable task. However, failing to complete this results in Joe's termination and the end of the game.

Gaining access to the base's latter sections is only made possible by collecting the keys that are scattered along the way, and the fortress has many rooms and corridors, so mapping is essential.

Joe Blade is a fairly simplistic shoot 'n' search game, but it's made really enjoyable by the pleasant graphics and almost humourous gameplay. Definitely one for the collection.

OVERALL 92%

► Joe makes short work of Crax Bloodfinger's men



ANARCHY
Rack-It, £1.99

Rebels have take over the planet Sentinel 4, and plunged the once-peaceful world into chaos and anarchy.

The insurgents have taken over a huge security complex and have stored all their weapons and ammunition in the warehouses there. In a do or die mission, an ACE Mk II Interceptor tank has been sent in to destroy the rebels' weapons cache and therefore render them harmless.

Anarchy takes the form of a maze/puzzle/blasting game, where the labyrinthine pathways of each warehouse have to be negotiated in order to find and destroy each case. Security droids patrol the area and must be avoided or shot, stunning them momentarily. The droids may then be 'pushed' out of the way by repeated blasting.

When all the cases have been destroyed, the tank is guided to the now visible exit portal where it then reappears in the next warehouse.

The unusual gameplay, neat graphics and brilliant sound effects make *Anarchy* interesting and entertaining to play. A welcome release from Hewson's newcomer label.

OVERALL 83%

ON CUE
MAD, £2.99

Snooker and Pool simulations have been quite well catered for – although not always for the better – so this latest offering from MAD is among some pretty dire company. Unfortunately, it fits in quite well, since it in no way improves on any of the previous versions available, even though it does includes versions of both Pool and Snooker.

The screen display is similar for both games (each being loaded individually), and operates in hi-res mode with the balls appearing as tiny circles. This makes it awfully difficult to target the cross-hair cursor, as there are only about five pixels width to play with. The balls' movement is also pretty unrealistic, with balls accelerating and decelerating apparently at random.

Die-hard fans of the sports may find some solace in this offering, and it's almost fun being beaten 114 to 11 with the computer on level nine!

OVERALL 28%



► What a load of old . . . green beize

TUNNEL VISION
Rack-It, £1.99

Future sports seem in vogue this month, and *Tunnel Vision* continues the trend. Set in space, the game takes two players on a head-to-head contest in a holographically projected tunnel. Each player has to find and capture a glowing orb and return it to the goal line. The tunnel forms a continuous ►

loop, and a designer is included allowing circuits to be designed and saved out.

Two players may take part, as *Tunnel Vision* uses a split screen format, similar to *Pitstop II* (the controls and general feel are uncannily similar, in fact). The game's simplistic aim is fine, but the already limited amount of action is interspersed with long periods of speeding around the tunnel with little else to do but wait until the orb, or the opponent, is encountered. Once collected, the player must then carry the orb all the way back to the goal – a not entirely awe-inspiring concept.

Superb graphics but a definite feeling of pointlessness – if you fancy a Rack-It game, go for *Anarchy*

OVERALL 48%

SPECIAL AGENT
Firebird Silver, £1.99

Yet another variation of *Gumshoe* and *Elevator Action* surfaces in the shape of Firebird's *Special Agent*. Taking the role of CIA agent, Felix Hoover, the player has to negotiate the rooms, corridors and elevators of a high-rise block in the middle of Moscow.

Felix's aim is to steal the Soviets' latest spaceship blueprints and escape, collecting as much cash as possible to aid his return. His escape is made all the more hazardous by the numerous KGB men who are constantly on his trail and shoot on sight.

The graphics are smartly drawn and although the characters are rather tiny, Felix's death throes are wonderfully animated. Gameplay though, is pretty repetitive and the whole game is too derivative to be considered a truly worthwhile investment.

OVERALL 63%

PYRAMID OF TIME
Firebird Silver, £1.99

Set some time in the future, sports are played in huge arenas in space. *Pyramid of Time* is one such game.

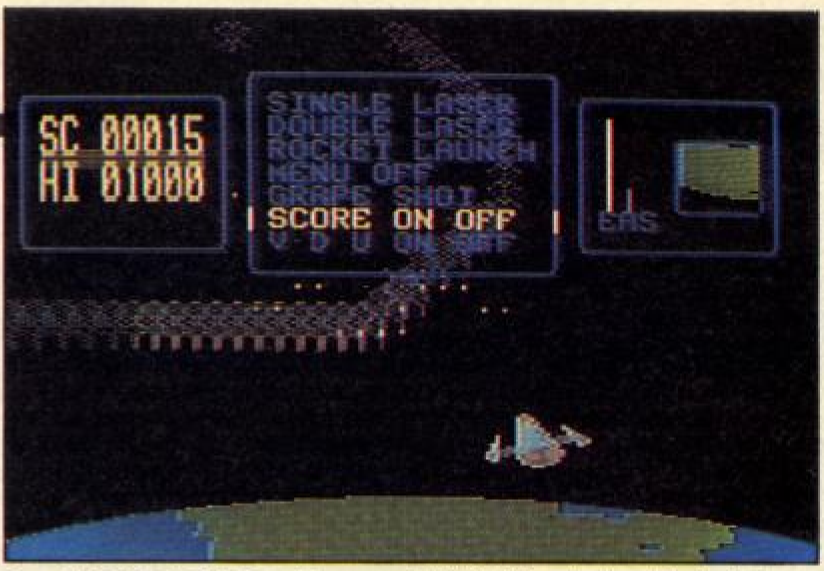
When the brilliant title screen appears you have the option to choose a one or two player game. Each contestant then jet-packs down to the arena and boards his chosen vessel from the three available.

The game continuously cycles between two main stages: the Pyramid screen and the bonus grid screen. Entering the former sees the central spinning pyramid surrounded by four layers of revolving diamonds, which randomly turn into glowing gems and planets. Shooting the gems gains points, and blasting a planet alters its colour to that of the contestant's ship.

Warping to the bonus level causes the grid to appear. This is a strange, colourful pulsating network of pathways, along which the two vessels move. During this section, the object is to collect the available gems before being returned to the Pyramid screen.

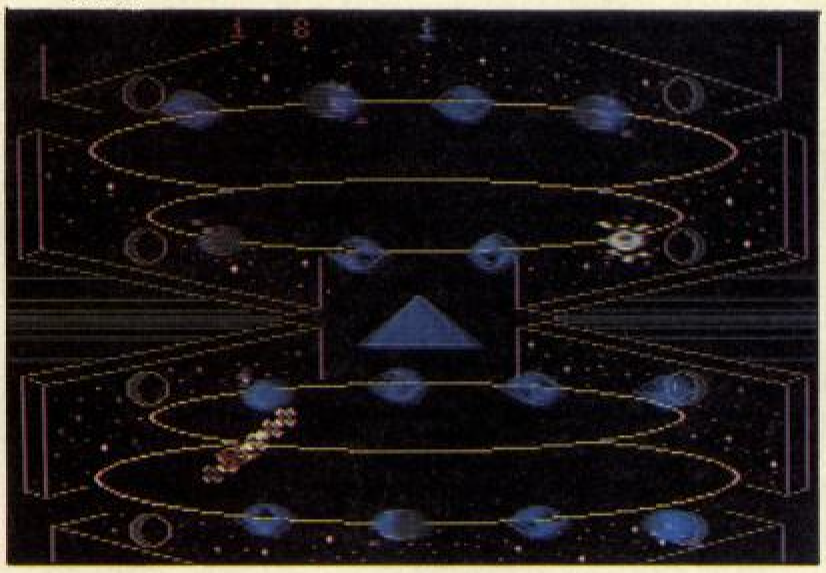
The game doesn't seem to have any particular aim, and it takes some time to figure out just exactly what you're supposed to be doing. Nonetheless, it's strangely addictive and is extremely well presented – especially in the sound department.

OVERALL 78%

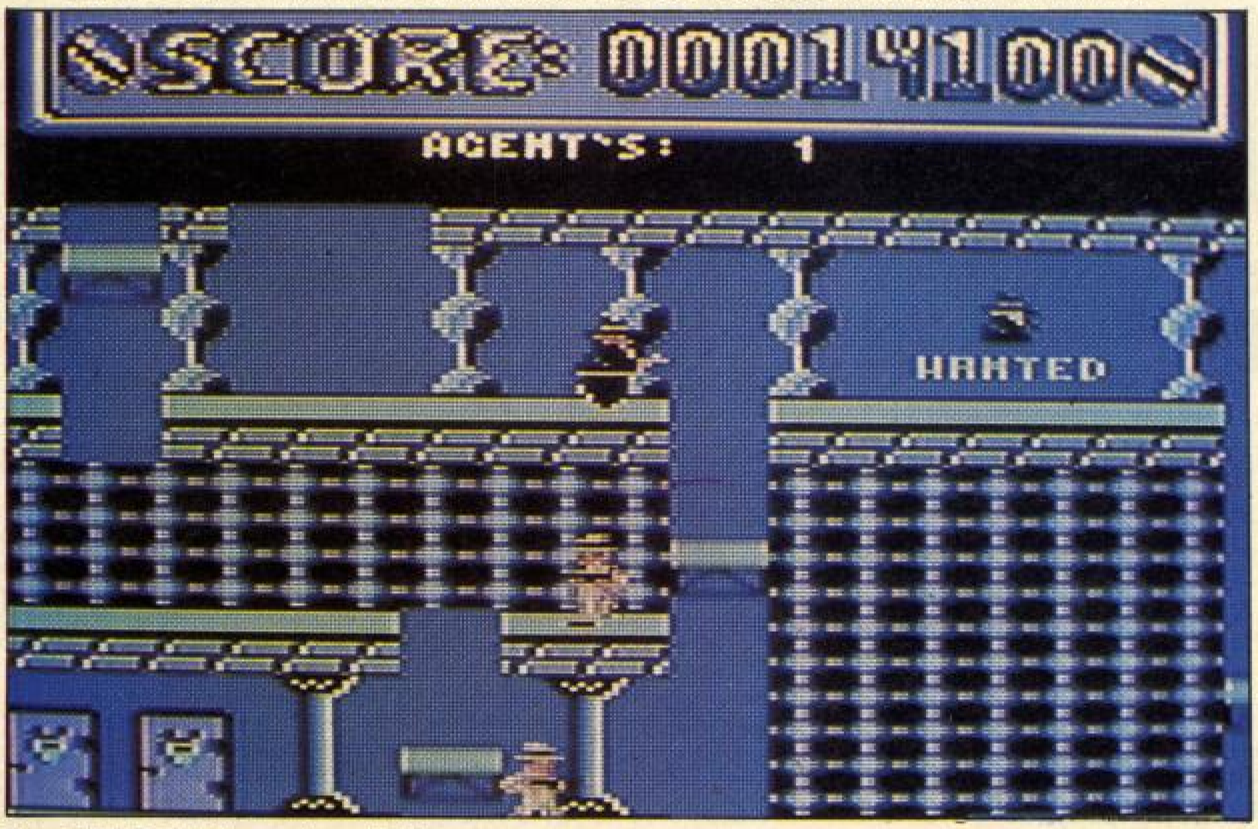


► A lone Eagle ship faces the massed might of the alien invaders in *Defcom*

► The colourful main pyramid screen in Activision/Firebird's weird budget release



► Felix Hoover (codenamed 'The Cleaner') tries to make good his escape from the Russian headquarters



DEFCOM
Bug Byte, £2.99

The Strategic Defence Initiative has become a reality: Man is now protected against himself by an all-encompassing system of laser-bearing satellites.

Peace reigned until the arrival of a hostile alien force who have taken the system and are using it to threaten the very existence of Mankind.

In an attempt to defeat the aliens, a single Eagle class E751 freighter fitted with a standard Federation laser has been sent against the aggressors. The aim: annihilation!

The main screen places the Eagle in orbit above the Earth, which slowly turns showing the land-masses beneath – an unnecessary but pleasant effect. A necessary but unpleasant effect is the alien attack waves which whizz past at tremendous speed; blasting them is more a matter of luck than skill. In fact the Eagle can be placed to one side of the screen and left on auto-fire, which proves quite effective for most of the time.

This Quicksilva re-release on the Bug-Byte label is a poor substitute for a computer game.

OVERALL 22%

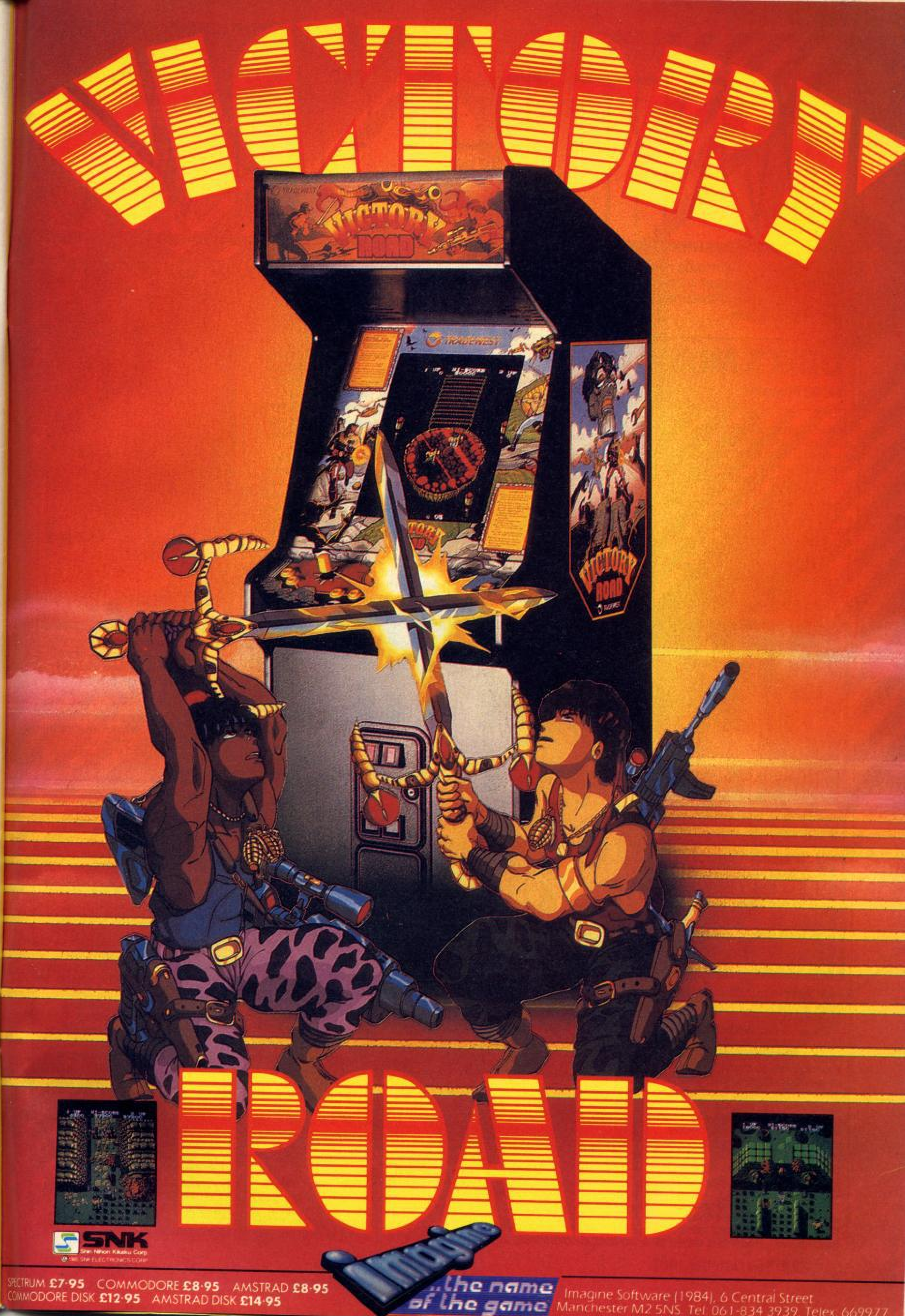
LAND OF NEVER-WHERE
The Powerhouse, £1.99

After the great battle of Thang, eight children became stranded in the hidden silos around Home Base terror. These poor children must be rescued at all costs – therefore a single mercenary has been sent to recover the hapless minors.

The main character (complete with the first young prodigy in tow) lopes smoothly across some beautifully detailed scrolling screens. The attacking sprites, however, are less well drawn and vary from obscure to very strange indeed: beware the faded disc-jockey that kills on contact!

Getting from one side of the landscape to the other proves a straightforward but difficult task to complete, and after several attempts the lack of any enthralling action soon caused my interest to wane.

OVERALL 59%


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I WRITE THE SONGS

Sometime CRASH music reviewer Jon Bates is promoted to ZZAP! to cast a cold eye over the new budget music utility from Firebird's squarest programmer Dave 'Ubik' Korn

UBIK'S MUSIC

£2.99 Firebird

Firebird's latest foray into the realms of music software is not one for the squeamish, being designed more for the programmer who wants to enter the Rob Hubbard stakes by putting together a worthwhile soundtrack, rather than one that simply uses endless repeated sequences. It would be unfair of me, therefore, to try to put this in the usual category of music programs that caters for someone who just wants to dabble with the 64's SID chip.

The program is divided into two main areas – the first to create and order sequences, the second to create voices.

Three vertical columns are displayed on loading, relating to the three available sound channels. Each column contains a set of sequence numbers, with each of these having a designated number of repeats. A sequence usually consists of a set of notes that can form, say, a bass line or melody. This utility, however, also allows the sequence to contain instructions to change the voices (sounds) – but more about that later.

This idea of creating repeating sequences that can be chained together is not new; but one thing that indicates that this is aimed at the more serious programmer, is the use of Hexadecimal code throughout: any number that has to be entered in or read out is in Hex. A second point is that entering notes into any sequence is quite a laborious process for the uninitiated. Each note needs its name and octave number, eg C4, then the note's length must be defined in Hex on a scale of 1 to 20. Additionally, a gap must be set between each note. If you want a note to sustain over the maximum allowed time, there is a handy CONT command which extends the note into the value of the one following. The tempo, voice and specific drum sound can also be altered, and notes can be made to slide in pitch from one to the other. A typical short sequence might look something like this . . .

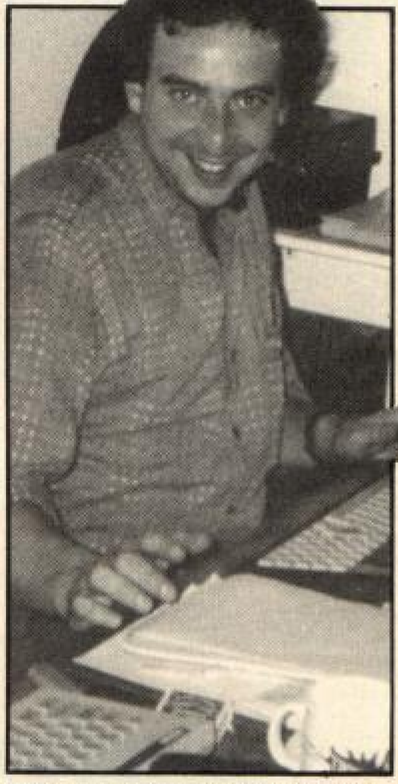
TEMPO	FF
VOICE	05
B2	08
OFF	08
B2	08
OFF	03
DRUM	05
C3	08
OFF	03

A sequence may contain up to 128 notes and commands, and each note can be edited, copied and generally chopped about to suit. The sequences themselves may also be edited, transposed, reordered and copied from channel to channel either in blocks or as separate notes.

There are many other features available, all of which are accessed from the main menu, (which, surprisingly, is not the first to appear on loading). Up to 26 tunes can be stored at any one time, and subsequently pulled down separately to be worked on. Music and voices can be saved individually so that voices can be transferred from tune to tune. A slide rule helps to calculate the time it will take for one note to slide to another and, for the less technically minded, there is a 'Hex to Decimal' converter at the bottom of the main menu. Unfortunately, in voice edit mode it is necessary to constantly return to the menu screen – maybe a look-up table would have been more practical.

Apart from the obvious Save and Load facilities, there is also a disk directory and a compiler, allowing tunes and voices to be saved in a form that can then be incorporated into a program running either in basic or machine code.

The other main feature is the voice creation page. This allows the creation and editing of voices, which can then be played from the QWERTY keys and finally stored. Although there is a two octave keyboard displayed, the transpose option allows for the use of over eight octaves of sound. Each channel can be turned on or off at will from the ASD keys, while using the transposer allows the channels to be set up to play chords or dischords at will. Personally I would have liked to have seen the addition of a fine tuning option so that slightly more weird effects could be created.





The keyboard display is situated at the top of the screen, while the lower half is literally packed with voice edit facilities. It would take too long to go through all the features available, but suffice to say that virtually any peripheral of the sound can be altered and modified: waveforms, ring modulation, filtering – which includes a valuable band pass option – note slide (portmento), special effects, pulse width modulation, and a very gamesworthy music fade utility. All this in addition to the expected envelope shaping.

Having said that, it's not the easiest of sound manipulators to use. The facilities, though nicely and thoughtfully colour-coded, are very densely packed on screen and take a bit of getting used to. I managed to annoy the ZZAP! office with cunning impersonations of American warships amongst other things, and after a few hours the lads round the corner on CRASH greeted me with a united chorus of 'turn that *%$&* ing thing down', so it certainly made quite an impression.

Generally, *Ubik's Music* is a very detailed program – but not one that I could recommend to a novice, as both its operation and rather complex instructions are somewhat overwhelming. However, for a games programmer or SID freak without a bespoke music program it's a bargain. Especially with the promise of a good selection of demo voices and tunes.



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READERS'



GAMES TOP 30

1 *(1)* **WORLD GAMES** *(11%)*
US Gold/Epyx

2 *(2)* **LEADERBOARD** *(7%)*
US Gold/Access

3 *(4)* **THE LAST NINJA** *(7%)*
System 3

4 *(5)* **WIZBALL** *(6%)*
Ocean

5 *(3)* **GAUNTLET** *(5%)*
US Gold

6 *(7)* **DELTA** *(4%)*
Thalamus

7 *(8)* **ELITE** *(3%)*
Firebird

8 *(17)* **BARBARIAN** *(2%)*
Palace

9 *(6)* **URIDIUM** *(2%)*
Hewson

10 *(19)* **THE SENTINEL** *(2%)*
Firebird

11 *(25)* **WORLD CLASS LEADERBOARD**
US Gold/Access

12 *(10)* **GUNSHIP**
Microprose

13 *(9)* **SANXION**
Thalamus

14 *(28)* **PAPERBOY**
Elite

15 *(11)* **HEAD OVER HEELS**
Ocean

16 *(-)* **CALIFORNIA GAMES**
US Gold/Epyx

17 *(-)* **KIKSTART II**
Mastertronic

18 *(18)* **DEFENDER OF THE CROWN**
Mirrorsoft

19 *(-)* **MERCENARY**
Novagen

20 *(13)* **NEMESIS**
Konami

21 *(24)* **I,BALL**
Firebird

22 *(23)* **ARKANOID**
Imagine

23 *(22)* **INTO THE EAGLE'S NEST**
Pandora

24 *(12)* **GREEN BERET**
Imagine

25 *(-)* **180**
Mastertronic

26 *(-)* **STAR PAWS**
Software Projects

27 *(-)* **ROAD RUNNER**
US Gold

28 *(16)* **ALIENS**
Electric Dreams

29 *(29)* **SUPER CYCLE**
US Gold/Epyx

30 *(-)* **FLASH GORDON**
Mastertronic

S' CHARTS NOVEMBER 1987



MUSIC TOP 10

1 *(1)* **SANXION** *(36%)*
Thalamus
Loading Music – Rob Hubbard

2 *(3)* **GREEN BERET** *(12%)*
Imagine
Loading Music – Martin Galway

3 *(2)* **DELTA** *(7%)*
Thalamus
Main Theme – Rob Hubbard

4 *(4)* **THE LAST NINJA** *(7%)*
System 3
Title Tune – Ben Daglish

5 *(-)* **I,BALL** *(6%)*
Firebird
Main Theme – Rob Hubbard

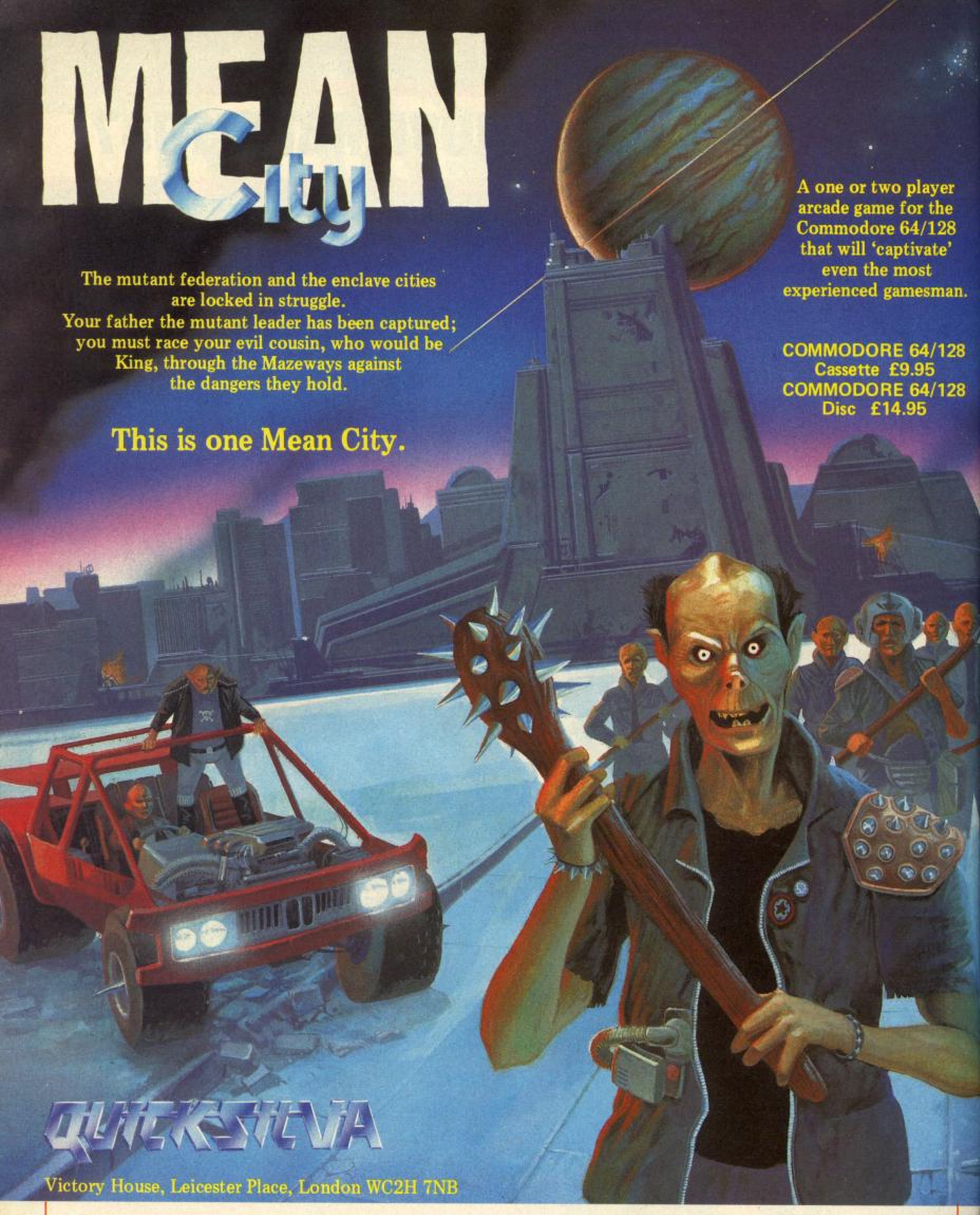
6 *(10)* **ARKANOID** *(4%)*
Imagine
Title Tune – Martin Galway

7 *(5)* **WIZBALL** *(3%)*
Ocean
Main Theme – Martin Galway

8 *(7)* **FLASH GORDON** *(2%)*
MAD
Main Theme – Rob Hubbard

9 *(-)* **THING BOUNCES BACK** *(1%)*
Gremlin
Main Theme – Ben Daglish

10 *(-)* **GAME OVER** *(1%)*
Imagine
Title Tune – Martin Galway



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A WALKER'S GUIDE TO THE MOON

THALAMUS

Next contestant . . . Martin Walker. Specialist subject: programming. Martin is currently 34 years old – a situation which he feels is only temporary – and he lives in Lincolnshire with his wife Belinda and his dog Muffin.

Belinda works as an artist creating fantasy artwork in watercolours and oils for sale to local craft shops, while Muffin tidies up Martin's listings – often before Martin has had a chance to use them!

Martin originally worked for Atari UK, (hence the trendy sweatshirt) as a training manager, where he would run day courses teaching visiting personnel to use Atari business machines.

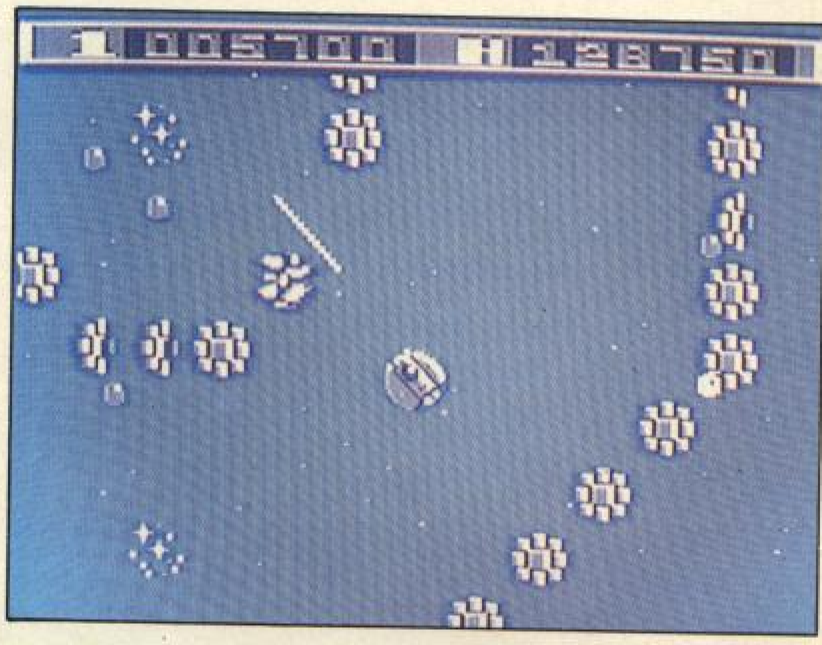
He originally became interested in programming after fiddling around on the ubiquitous Commodore PET. He then purchased a ZX81 and eventually progressed to an Atari 400. It was using this machine that Martin had his first work published in 1982; a character set editor called Magic Window.

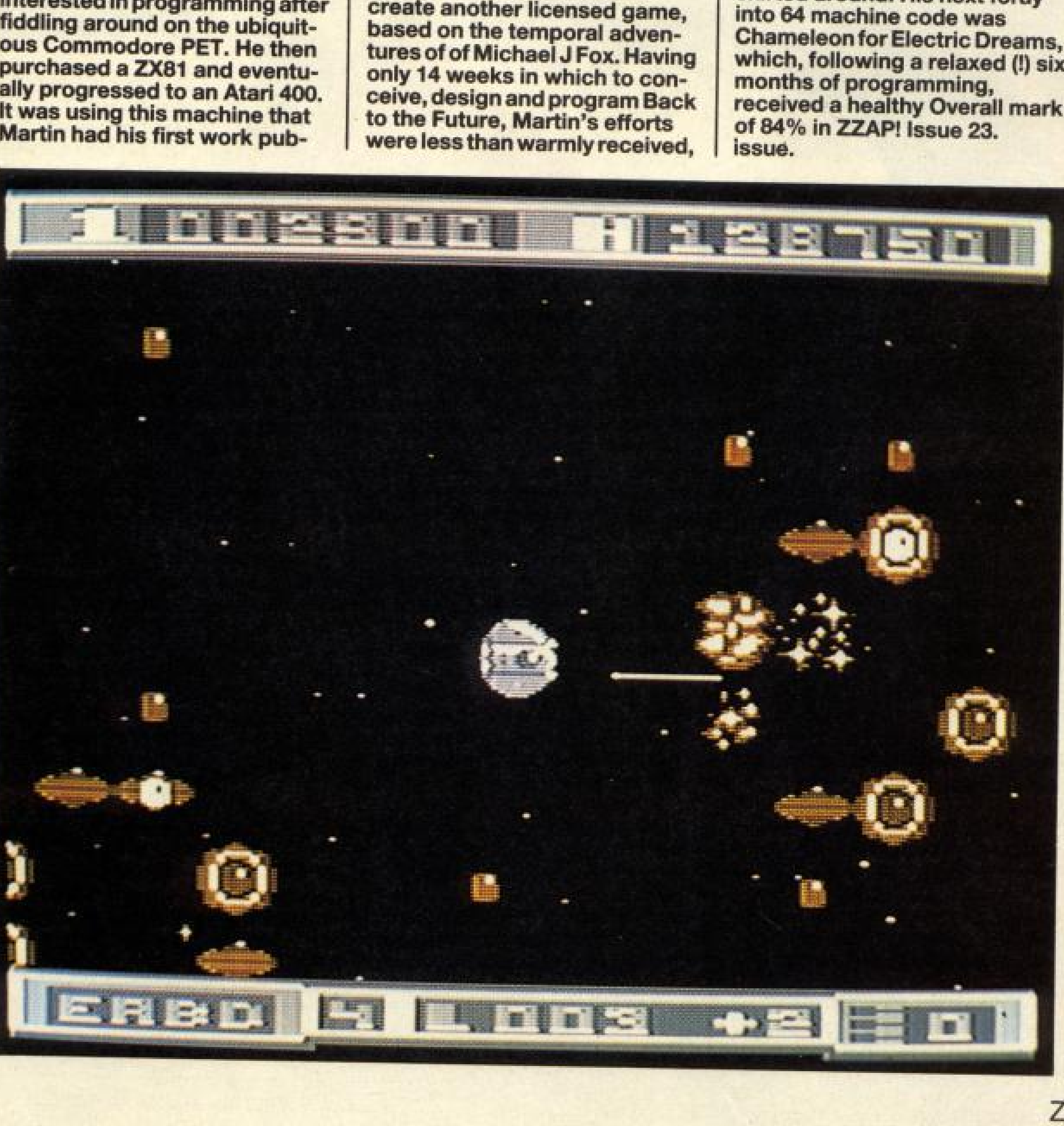
After two years at Atari, Martin was made redundant in the extensive reshuffle that came with new Jack Tramiel dynasty.

Following a modicum of success with this first venture, Martin promptly decided to go freelance, and was then commissioned by Quicksilva to produce a game based on the licensed exploits of a small, white bear, with a red jumper and checked yellow scarf.

Martin was busy coding for some five months towards the end of which Argus Press decided to buy Quicksilva out. After a period of uncertainty (and not a little worrying), Rupert and the Toymaker's Party was finally released. Rupert fans were pleased but the rest of humanity remained fairly ambivalent . . .

Martin was then asked to create another licensed game, based on the temporal adventures of of Michael J Fox. Having only 14 weeks in which to conceive, design and program Back to the Future, Martin's efforts were less than warmly received, and the subject was carefully skirted around! His next foray into 64 machine code was Chameleon for Electric Dreams, which, following a relaxed (!) six months of programming, received a healthy Overall mark of 84% in ZZAP! Issue 23.





Having cut his teeth on these earlier releases, Martin is now about to launch a full-frontal attack on the 64 market with Hunter's Moon – a shoot 'em up with a difference.

The completed version is about a month away, with a release date set for late October, under the auspices of Thalamus. Martin originally approached Thalamus after seeing Delta. 'I was very impressed with Delta: the attention to detail and overall look of the game. I approached Thalamus and thought their set-up was very good. I think they're an ideal company to publish original games which need a different sort of marketing to tie-ins and arcade conversions.

'It's good because they don't push the game out until both the programmer and the game are ready.'

Martin has been writing Hunter's Moon for the last six months, during the last two of which, he has been working seven days a week – sometimes up to 12 hours a day. This tends to induce a state of hyperactivity, during which Martin – and no doubt his ever-patient wife – finds it difficult to sleep. 'Inspiration comes at odd times', he smiled.

This a small price to pay, however, as he enjoys working within the industry and is happy working from home, which is currently being moved to the rather up-market Cheltenham. His latest acquisition is an Atari 1040ST, (which he works on and then downloads into the 64) and he's looking forward to working in both 16 and 8 bits. 'The ST's an impressive machine, but I'm ▶


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still waiting to see the standard of ST software improve.' Does this mean that he intends leaving the 64 alone? 'No. If Hunter's Moon does well, then I'll be happy to carry on with the 64. I have no real intention of leaving it just yet; it takes about six months to become conversant with another machine before anything of any use is produced. The quality of the games on the 64 is still good and rising: you don't need a half-meg memory to achieve something impressive.'

HUNTER'S MOON – THE GAME

Hunter's Moon places the player in control of the good ship 'Hunter' whose destination is a small moon – hence the title. After straying too near to a black hole, the Hunter gets warped to an unknown section of the galaxy, inhabited by a strange alien species who exist on hive-like constructions in space. This strange community is ruled over by the 'Starcells' who control their population of workers and soldiers. The workers who cannot be killed, 'grow' the structures by scurrying round and placing sections in a set pattern.

To escape the system and attempt the return journey, the player must blast his way through the alien structures. As the hive is destroyed so the workers continue to rebuild it. And negotiating each level requires a subtle blend of dexterity, precision timing and psychopathic blasting.

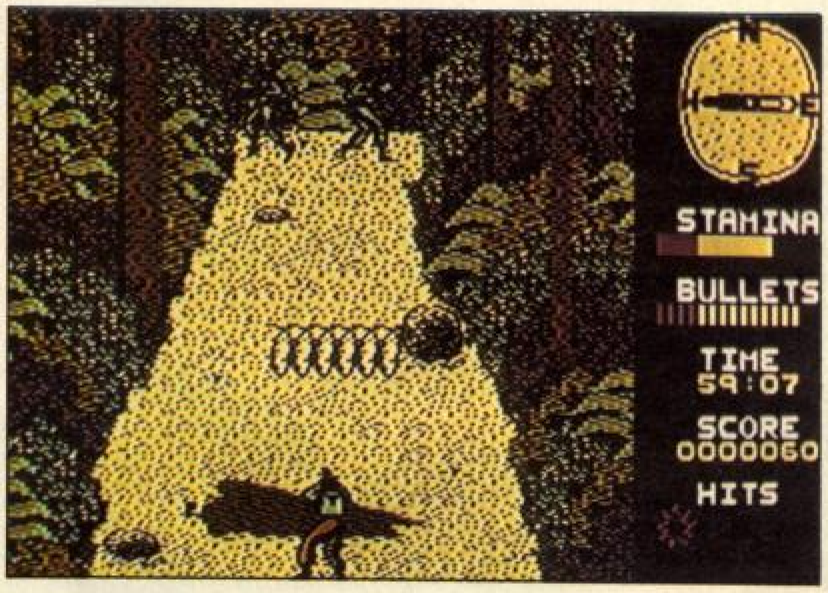
Each level holds up to four Starcells, all of which must be destroyed before the next level is entered. The Starcells also hold navigational data which is vital if the journey home is to be a successful one.

Hunter's Moon features full-screen multi-directional scrolling with parallax starfields, and sprites in the border. It also boasts some evil data compression, allowing 127 levels set across over 1,000 screens!

If Hunter's Moon is a success – and it has all the ingredients to do just that – then there just might be a follow up, or extra screens. Only time will tell.



► Deep inside the V C tunnel a guerilla lies in wait . . .



► The jungle scene – a hapless G I runs the gauntlet of the Viet Cong

THE FIRST CASUALTY

ocean

After many years of silence, the Vietnam war appears to be back in fashion. Paul Hardcastle's number one hit '19', has been followed up by three films in as many months – each concerned with 'telling it like it really was.' The computer games industry has now jumped on this bandwagon, with Cascade buying up the rights to the Paul Hardcastle tune, and Ocean acquiring the licence to Platoon – Oliver Stone's award winning film.

The film's plot tells a tragic story of the struggle between the two opposing armies, and the equally bitter divide within the American ranks. The story is seen through the eyes of a rookie grunt (played by Charlie Sheen), and revolves around the vicious battle between good and evil as represented by two US sergeants – Elias and Barnes.

The game comes in a multi-load format, with the storyline unfolding over six separate levels – each with its own distinctive gameplay. The first section sees the player racing through the Vietnamese jungle, avoiding booby-traps, mines and snipers. Next, the platoon searches an enemy village – once again taking great care to avoid hidden deadly hazards. Thirdly comes a nerve-wracking search of the famous Viet Cong tunnel system, where the hero seeks out and attempts to destroy hidden enemies. A night view of the jungle, as seen from the inside of a US defensive bunker forms the background of the next scene, with the player picking off individual Vietnamese soldiers as the sky is lit by flares. The penultimate stage returns the action to a jungle setting, while the final scene involves the killing of the renegade Sergeant Barnes.

As the game name suggests, the player controls an entire platoon, with each soldier having a separate 'hits' tally. Play is switched between members of the platoon in order to rest the badly injured and thus prolong the game.

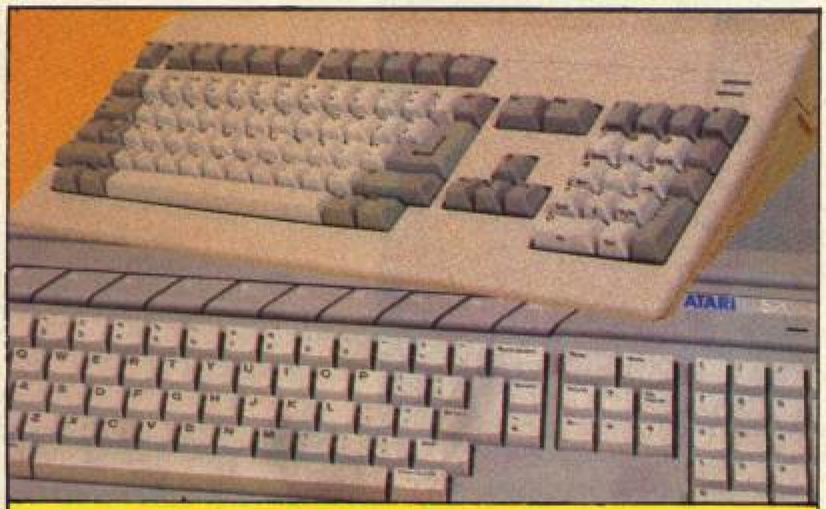
Ocean's in-house development team have spent months devising a strict gameplan, which is currently being converted to the C64 by Zach Townsend, Andrew Sleigh and Martin McDonald (the man responsible for the graphics in Software Projects' Star Paws). The finished version – which will include such extras as digitised speech – should be released in time for Christmas.

► Knife attack! Time to break out the Armalite.



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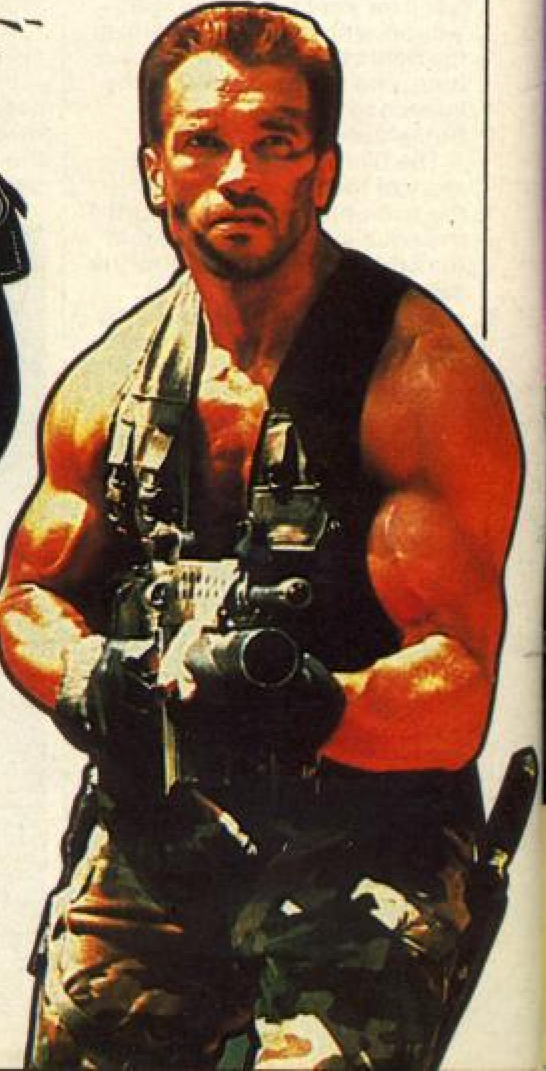
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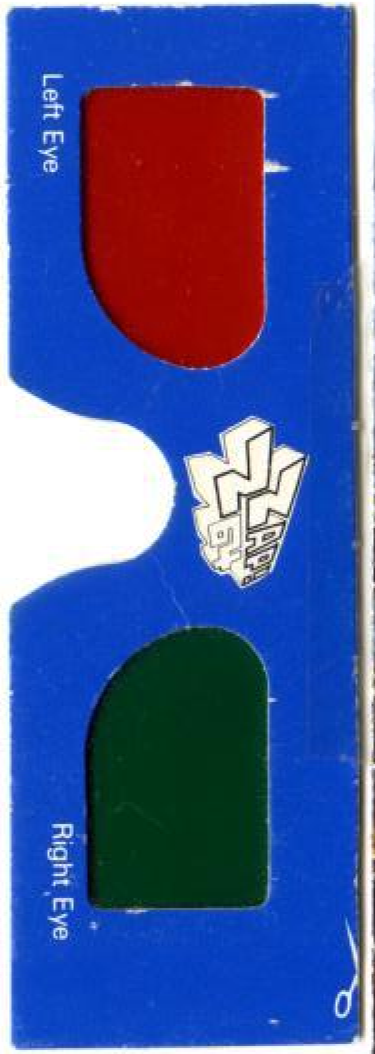
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Then enter the first of 512 Dungeon Levels where all manner of monsters infest the dark labyrinths – from ghosts and demons to scorcerers and grunts and Death himself. Each nefarious nasty has different powers to harm you. But there's more to Gauntlet than just bashing the baddies. Like all fantasy games, there is hidden treasure to discover and collect.

Survival depends on staying healthy. Your character starts with a health factor of 2000 points. Contact with the monsters saps your strength which can only be regained by picking up plates of food hidden in the mazes and finding treasure chests.

At certain points you'll find keys dotted around the maze. Collect them whenever you can, for without the keys your way through the exit to the next level will be barred.

One factor that makes Gauntlet so enjoyable is that you don't keep getting killed. No matter how many monsters attack you, you'll stay in the game as long as there are points remaining in your health score.

Free – Deeper Dungeons give a further 512 rooms to explore.

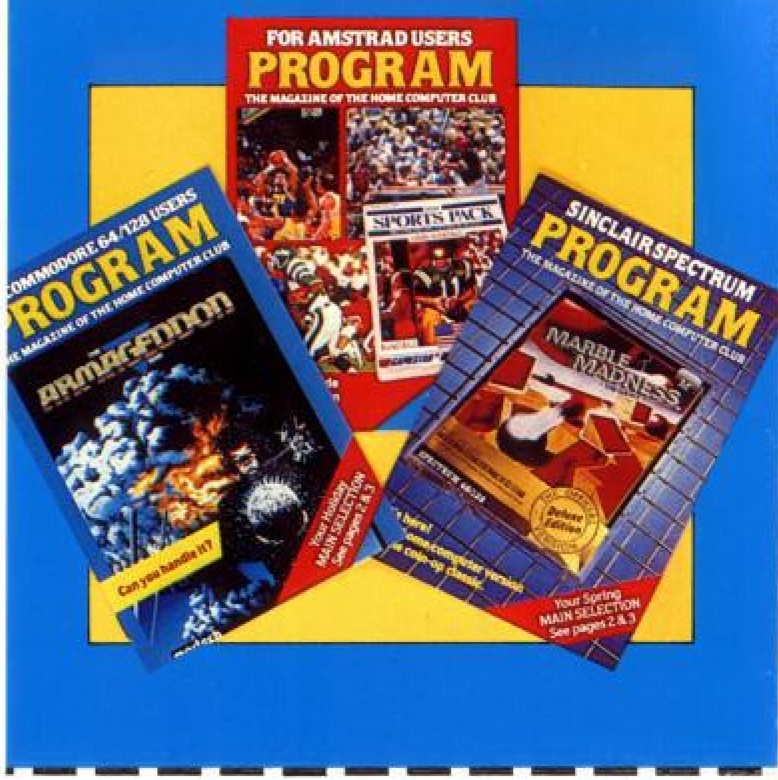
Since the original release of Gauntlet a further 512 rooms and mazes have been developed. These are included in a special extra cassette appropriately called Deeper Dungeons.

Once you've loaded the first side of the master Gauntlet cassette, just insert the second tape to load the 512 extra dungeons. Play then continues as before.

Accept no substitutes. US Gold's Gauntlet is the only official and approved version.

> **"Gauntlet passes the conversion test easily. At least as good as it could be on a home micro. US Gold has delivered the goods"**
> ***Popular Computing Weekly.***





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